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MANUAL OF READY REFERENCE TO THE AUTHORS' DIGEST

CONTAINING BRIEF ANALYSES OF

THE WORLD'S GREAT STORIES

AND ANALYTICAL INDEXES OF THE
CHIEF ELEMENTS FOUND THEREIN

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History, that with their many subdivisions form indexes within the index, as it were.

The items under each entry are classified, so far as possible, according to similarity, and are arranged in the order in which the stories to which they refer appear in the Manual. This enables an investigator of a particular subject, Ethics for example, to run through the analyses in their page order, departing from it only when two stories in different parts of the book are entered side by side in the index as treating of the same phase of the subject. In short, the index is designed to be both practical and logical.

M. M. M.

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ANALYSIS OF THE WORLD'S GREAT STORIES

Analysis of the World's Great Stories.

GIVING the chief elements of each in the order of their importance; the central idea; and any distinctive features there may be in plot, historical reference, delineation of character, etc. The authors are arranged by countries, in the chronological order of their births, the date of the earliest author of each country fixing the order of countries. By reading the stories in this order, a complete course of study in the world's greatest fiction, from the earliest times to the present, classified both by countries and authors, may be obtained. All these elements, special features, etc., are covered in a general index following this list of stories.

GREECE.

HOMER (NINTH CENTURY B. C.), XIX, 261.

1. THE ILIAD, X. 326. 1. Mythology. 2. War. The tale of the siege of Troy, in which legendary heroes, such as Achilles, Agamemnon, Menelaus, Diomed, etc., of the Greeks, contend with Hector, Paris, Æneas, etc., of the Trojans, the heroes being assisted by the partisan gods, Athene, Hera, Aphrodite, Ares, etc. The tale ends with the death of Hector at the hands of Achilles, and the victor's dragging him behind his chariot.

ROME.

VIRGIL (70 B. C.–19 B. C.), XIX, 413.

2. THE ÆNEID, XVII. 129. 1. Poetry. 2. Legend. 3. Mythology. An epic of the legendary founding of the Latin kingdom, recounting the martial exploits of gods and heroes.

ARABIA.

3. THE ROMANCE OF ANTAR (sixth century), I. 312. 1. Heroism. 2. War. 3. Love. An Arabian epic narrating the adventures in war and love of an heroic mulatto chief.

ICELAND.

SAEMOND SIGFUSSON (TWELFTH CENTURY, A. D.). SNORRE STURLESON (1179–1241), XIX. 395.

4. The Eddas (12th and 13th centuries A. D.), VIII. 128. 1. Mythology. 2. Poetry. Collections of sagas, giving the Norse cosmogony and mythology.

FRANCE.

5. Aucassin and Nicolette (12th century), I. 362. 1. Love. 2. Adventure. The story of the troubled course of love between a brave youth and fair maiden, which ended happily. Written in archaic poetic diction.

ALAIN-RÉNÉ LE SAGE (1668–1747), XIX. 291.

6. Gil Blas (1735), XI. 391. 1. Adventure. 2. Character. 3. History. 4. Spanish Life. A tale of rambling adventure among all classes in Spain, in the first half of the 17th century. The narrator writes himself down as a rascal, among other shady transactions procuring a mistress for the Crown Prince, afterward Philip IV.

VOLTAIRE (1694–1778), XIX. 414.

7. Zadig (1760), XVII. 135. 1. Detection. 2. Wisdom. 3. Adventure. A Babylonian philosopher uses his reason in unfolding mysteries, detecting crimes, solving puzzles, etc., and by his wisdom wins a princess and a kingdom.

ABBÉ PREVOST (1697–1763), XIX. 345.

8. Manon Lescaut (1731), XIII. 279. 1. Love. 2. Pathos. A young student of theology becomes infatuated with a young woman, a courtesan by nature, and gives up his career to live with her. He is separated from her by his father. Later, he sees her about to be transported to Louisiana with other loose women, and forsakes all to accompany her thither, where he wins her in fight from the man to whom she has been assigned, and flees with her into the wilderness. She dies, and he hollows her a grave in the sand with his hands, and lies upon it to await death, from which welcome end he is saved to pass his life in sadness.

JEAN JACQUES ROUSSEAU (1712–1778), XIX. 354.

9. The New Heloise (1760), XIV. 119. 1. Love. 2. Ethics. A girl has an amour with her tutor whom it is impossible for her to marry. Later, she marries, and reveals her past to her husband, who forgives her, and permits her to continue a close friendship with the lover, and, when she dies, wills that he tutor her children.

BERNARDIN DE SAINT-PIERRE (1737–1814), XIX. 129.

10. Paul and Virginia (1788), VI. 374. 1. Youth. 2. Love. 3. Tragedy. A low-born lad and high-born maid, playmates on the Isle of

Mauritius, love each other in idyllic fashion, but are separated by the summons of the girl to France by a rich aunt. She remains true to her lover, and refuses to marry the choice of her aunt, who disinherits her and sends her home. She is wrecked in sight of her lover, and he grieves himself to death.

STEPHANIE FELICITIE DE GENLIS (1746–1830), XIX. 118.

11. Louisa de Clermont (1802), VI. 255. 1. Ethics. 2. Love. 3. Tragedy. A princess loves a nobleman of inferior rank, being attracted by his high moral qualities. He nobly resigns her to the claims of the State which point to a higher alliance for her. But she refuses to let him go and secretly marries him. They are separated by her brother and the lover is mortally wounded in hunting, leaving her determined to remain his widow for life.

MADAME DE STAËL (1766–1817), XIX. 132.

12. Corinne (1807), VI. 385. 1. Travel. 2. Love. 3. Pathos. A young Scotch nobleman traveling through Italy, meets and is attracted by an authoress. She becomes his mistress, but learning of a former amour of hers, he returns to a sweetheart at home. The mistress follows him, but, discovering the purity and devotion of the Scotch sweetheart, returns to Italy without revealing herself.

FRANÇOIS RÉNÉ AUGUSTE DE CHATEAUBRIAND (1768–1848), XIX. 90.

13. Atala (1801), IV. 372. 1. American Indian Life and Character. 2. Love. 3. Religion. The romance of two Indian lovers, one of whom dying, enjoins the other that he become a Christian. This he does and suffers martyrdom.

14. René (1802), IV. 378. 1. American Indian Life and Character. 2. Incestuous Love. 3. Religion. A sequel to Atala. The hero, a Frenchman, finding that his sister has immured herself in a convent because of her incestuous love for him, which he had not suspected, flees to America and marries an Indian maiden, but is not able to escape his melancholy, despite the appeals of a missionary to turn to religion.

(HERE MAY FOLLOW 173.)

STENDHAL [HENRI BEYLE] (1783–1842), XIX. 384.

15. Red and Black (1830), XV. 419. 1. Ambition. 2. Religion. 3. Tragedy. An ambitious young man enters the priesthood for purposes of selfish advancement. To prove to himself his attractions, he seduces a married woman, and makes the daughter of a noble his mistress. The jealous wife betrays him, and he shoots her. She is only wounded, but he admits his murderous intention, and is guillotined, both of the women who loved him attending him to the last.

16. The Chartreuse of Parma (1840), XV. 431. 1. History. 2. The Church. 3. Adventure. An ambitious young Italian, after a number of exciting adventures, contrives to join Napoleon's army in time to fight at Waterloo. Returning to Italy, he is helped in his career by a duchess who loves him. He enters the priesthood. He kills a man in self-defence, is arrested for the murder, makes love to the jailer's daughter, and escapes by help of her and the duchess. On the death of the jailer's daughter, he distributes his property and enters a monastery, where he shortly dies.

ALPHONSE M. L. DE LAMARTINE (1790–1869), XIX. 288.

17. Graziella (1849), XI. 365. 1. Autobiography. 2. Italian Life. 3. Love. A love story, recalling the author's own experiences on the Isle of Ischia.

CHARLES PAUL DE KOCK (1794–1871), XIX. 121.

18. The Maid of Belleville (1830), VI. 279. 1. Character. 2. Intrigue. 3. Humor. A demure French girl has various escapades with lovers, for which she contrives that another girl be blamed. The sly puss suffers no penalties for her trickeries; her friend forgives her, and both are happily married.

ALFRED DE VIGNY (1797–1863), XIX, 133.

19. Cinq-Mars (1826), VI. 392. 1. History. 2. Conspiracy. 3. Adventure. A romance of derring-do, founded on the historic conspiracy of the Marquis de Cinq-Mars, during the reign of Louis XIII. The king, his queen, Anne of Austria, Marie de Gonzaga, Cardinal Richelieu, and Father Joseph, appear as characters in the story.

XAVIER SAINTINE [JOSEPH FRANÇOIS BONIFACE] (1798–1865), XIX. 359.

20. Picciola (1832), XIV. 167. 1. Imprisonment. 2. Religion. 3 Love. 4. Botany. 5. History. A political prisoner, a conspirator against Napoleon I., takes a deep interest in the growth of a flower between the flagstones of his prison yard. The daughter of a fellow prisoner loves him for his tenderness to the flower, and, when it withers for lack of soil, journeys to the Empress Josephine to plead for its relief, and secures this and also his pardon. An agnostic, he is converted to belief in God by the study of the plant.

HONORÉ DE BALZAC (1799–1850), XIX. 26.

21. The Chouans (1829), II. 47. 1. History. 2. Revenge. 3. Love. A story of the insurrection in La Vendée. A woman spy loves the man she is sent to capture, and by so doing causes the death of the soldiers of her side by his command. She plans revenge, and, repenting too late, dies with her lover.

22. The Magic Skin (1831), II. 58. 1. Magic. 2. Symbolism. 3. Self-Indulgence. 4. Nemesis. A young man becomes possessed of a magic piece of leather, which enables him to gratify any wish, but at the expense of its size, which measures his life span. He dies of self-indulgence. His sweethearts, an evil and a good genius, typify, one, Illusion, the other, Society.

23. A Woman of Thirty (1832), II. 66. 1. Character. 2. Marriage. 3. Motherhood. 4. Nemesis. 5. History. Six stories grouped around the character of an ambitious woman, who is an unfaithful wife and loveless mother, punished at last for her sins. Napoleon I. appears in the first story.

24. Louis Lambert (1832), II. 97. 1. Philosophy (Swedenborgianism). 2. Medicine. 3. Love. The romance of a mystical genius, a follower of Emanuel Swedenborg, who fell into a catalepsy on the day set for his wedding, and was faithfully attended thereafter by her who was to have been his wife.

25. The Country Doctor (1833), II. 88. 1. Character. 2. Philanthropy. 3. Medicine. A Paris physician is jilted by his betrothed on her discovery that he has a natural son. The death of this son following, the physician retires to a country district and devotes himself to good works, adopting orphans, etc. He dies in harness greatly beloved. Incidentally the story contains an idealization of Napoleon I. by an old peasant, one of his soldiers.

26. Eugenie Grandet (1834), II. 95. 1. Love. 2. Pathos. 3. Avarice. 4. Character. The story of a self-sacrificing daughter of a miser, who devotedly loved a fortune-seeker and place-hunter, and secretly aided him although he had jilted her.

27. Père Goriot (1835), II. 106. 1. Pathos. 2. Family Love. 3. Parisian Life. The story of a father who gave all of his substance and soul, and finally his life, to two heartless, ambitious daughters. It contains, incidentally, a graphic picture of life in a Parisian lodging-house.

28. Seraphita (1835), II. 117. 1. Mysticism. 2. Swedenborgianism. 3. Symbolism. The story of a mystical being, appearing as a man to a feminine admirer, a woman to a masculine lover, who is represented as the spiritual manifestation of Swedenborg, and who symbolizes celestial perfection.

29. The Lily of the Valley (1836), II. 129. 1. Character. 2. Love. 3. Pathos. 4. Symbolism. The story of a man who expected to find all feminine perfections in one woman, and whose various loves discard him because of his praises of qualities in other women lacking in themselves. One love is a married woman, whose renunciation of him for her daughter strikes a note of pathos in the book. This woman, and her complement in character, another object of the man's affection, sum up the ideal of earthly feminine perfection.

30. Lost Illusions (1837), II. 140. 1. Business (Printing and Paper-making). 2. Rascality. 3. Heroism. 4. Parisian Society. A story of business rivalry and intrigue, in which the hero (an inventor) and heroine (his wife) are ruined, but retire with honor to a happy life in the country. The sub-plot is one of social intrigue, in which the central character is a selfish, ambitious poet.

31. Cèsar Birotteau (1838), II. 151. 1. Business (Perfumery). 2. Rascality. 3. Loyalty. A story of the rise, decline, and rehabilitation in fortune and honor of a Parisian manufacturer. The loyalty of his chief clerk is the dominant note of the romance.

32. Beatrix (1839), II. 162. 1. Love. 2. History. 3. Character. 4. Social Rivalry. The story of a young man's pure first love, and how two older women, rivals in literary and artistic society, make it a pawn in their game of intrigue. The originals of the rivals were "George Sand" and "Daniel Stern," and of other characters, Liszt and Gustave Planche.

33. A Distinguished Provincial at Paris (1839), 173. 1. Parisian Society. 2. Rascality. 3. Journalism. 4. Pathos. The hero is the chief figure in the sub-plot of "Lost Illusions" (30). His rise and fall in Parisian society and journalism are depicted, ending with the pathetic death in poverty of his mistress.

34. Ursule Mirouët (1841), II. 184. 1. Love. 2. Rascality. 3. Mesmerism. 4. Religion. A materialistic physician is converted to Catholicism by the faith of his granddaughter, and the performance of a mesmerist. The girl loves a young nobleman and persuades her grandfather to rescue him from prison where he is held for debt. Relatives try to separate not only the lovers, but grandchild and grandparent, overwhelming the girl with sorrows, from which she finally emerges triumphant.

35. Catherine De' Medici (1841), II. 193. 1. History. 2. Religion. 3. Astrology. A romance of the career of a queen who sacrificed everything to preserve and strengthen her dominion. Francis II., Mary, Queen of Scots, Charles IX., Henry IV., Calvin, and other of her contemporaries appear in the story. She is represented as a devotee of astrology.

36. A Bachelor's Establishment (1843), II. 212. 1. Character. 2. Gambling. 3. Art. 4. History. A story of the interplay of various types of character, the most notable being two brothers, one a dissipated gambler, the other, a hard-working artist. The introduction relates to events of the French Revolution and the empire of Napoleon I.

37. A Start in Life (1844), II. 223. 1. Character. 2. Business. 3. Parisian Life. The story of a raw, blundering youth, who by his errors gets repeated set-backs in his career, but, profiting by his experience, finally attains success.

38. Modeste Mignon (1844), II. 233. 1. Love. 2. Comedy. A young girl, debarred from the acquaintance of men, imagines herself in love with a poet, whose works she admires, and writes him a virtual declaration of love. His secretary corresponds with the girl in the poet's name, and finally impersonates him. The girl being an heiress, the poet himself becomes a suitor, leading to a comedy situation resulting happily in the marriage of the girl and the secretary.

39. Cousin Bette (1846), II. 244. 1. Character. 2. Rascality. 3. Honor. 4. Pathos. The story of a family, and of the conflict of noble and ignoble designs of its members, with tragic effects. The titular character is an old maid who has been slighted, especially in a love matter, by her rich relatives, and who achieves her revenge.

40. Cousin Pons (1847), II. 255. 1. Character. 2. Antiquarianism. 3. Friendship. 4. Rascality. 5. Pathos. The story of a friendship between an antiquary and a musician, and of the shabby treatment of the antiquary by his relatives.

41. The Member for Arcis (1854), II. 266. 1. Politics. 2. Intrigue. A story of political intrigue connected with a contest for a seat in the French Parliament.

42. The Middle Classes (1854), II. 277. 1. Psychology. 2. Rascality. 3. Detection. The story of an adventurer and his dupe, and the frustration of the rascal's designs by a detective.

ALEXANDRE DUMAS [PÈRE] (1802–1870), XIX. 160.

43. The Three Musketeers (1844), VII. 307. 1. History. 2. Adventure. 3. Melodrama. The story of four comrades-in-arms, who serve the Queen of France, and outwit her enemy Cardinal Richelieu and his clever agent, a female criminal. The agent is discovered to be the evil wife of one of the Musketeers. His private execution of her is the tragic climax of the story. Historic characters are Louis XIII., his queen, Richelieu, and the Duke of Buckingham.

44. The Count of Monte Cristo (1844), VII. 319. 1. Revenge. 2. Crime. 3. Adventure. 4. Wealth. An innocent man is imprisoned by two men covetous, one of his place, one of his wife. He cleverly escapes from prison, gains possession of a great store of treasure, and incognito wreaks a terrible vengeance on his enemies.

45. Twenty Years After (1845), VII. 331. 1. History. 2. Adventure. A continuation of "The Three Musketeers." The four Musketeers take service under Cardinal Mazarin, the power behind the throne of Louis XIV. They aid him in the insurrection of the Fronde, and he sends them to England to aid Cromwell. Instead they attempt to rescue Charles I. of England from the block. In this they are foiled by the son of the criminal woman of "The Three Musketeers" (43). Returning

to France they are imprisoned by the Cardinal, but soon reverse the situation by imprisoning him; he ransoms himself by giving the four Musketeers rewards and dignities.

46. The Corsican Brothers (1845), VII. 342. 1. Psychic Phenomena. 2. Revenge. Twins, one in Paris, one in Corsica, are in telepathic accord with each other. The Parisian brother is killed in a duel, and the Corsican at once is mysteriously made cognizant of the fact, and, setting out for Paris, he challenges and kills the duellist.

47. The Vicomte de Bragelonne (1845), VII. 350. 1. History. 2. Adventure. A continuation of "Twenty Years After" (45). The four Musketeers aid in restoring Charles II. of England to his throne. With the son of one of them (the titular hero), they are implicated on opposing sides in the troubles between Fouquet and Louis XIV. Mazarin, Condé, Colbert, Queen Anne of Austria, Queen Henrietta Maria, and General Monk also appear in the story.

48. Marguerite de Valois (1845), VII. 361. 1. History. 2. Intrigue. 3. Tragedy. The first of the "Queen Margery" series. Queen Marguerite of Valois, sister of Charles IX. and wife of Henry of Navarre, later Henry IV., is the central figure of a mesh of political and amorous intrigue. The Massacre of St. Bartholemew is the dominating situation. Historical characters are: Charles IX., his brother Henry, Henry of Navarre, Marguerite, Coligny, Guise, Alençon, and Catherine de' Medicis.

49. Chicot the Jester (1845), VII. 372. 1. History. 2. Adventure. The second of the "Queen Margery" series. Adventures of minions of the court of Henry III., chief of whom is Bussy d'Amboise. He is in love with a lady of the court, whose husband leads a band of assassins against him, whom he annihilates before he is slain. The plot centers around the conspiracy of the Holy League to make the Duke of Anjou king. Catherine de' Medicis, Henry of Navarre, and Alençon also appear in the novel.

50. The Forty-Five Guardsmen (1846), VII. 382. 1. History. The third of the "Queen Margery" series. It relates the exploits of a band of guards of Henry III., and the revenge of Bussy d'Amboise's mistress on his murderers, one of whom was the Duke of Anjou. The book ends with the alliance of Henry III. with Henry of Navarre against the Holy League, under the Duke of Guise, and the assassination of Henry III.

51. The Two Dianas (1846), VII. 392. 1. History. The young Count Montgomery finds that his sweetheart Diana, daughter of Diana of Poitiers, has been married to another by the order of Henry II., who admits he is her father. She becomes a widow, and the Count is informed that another bar remains between them—Diana of Poitiers was his father's mistress, and the count may be her daughter's half-brother. The

daughter is immured in a convent. It is captured by the English, with whom the French are at war. The Count Montgomery storms the place and rescues her, only to see her immured again in a convent. By accident he kills the king in a tourney. He enters the religious wars as a Huguenot; is captured, and beheaded. The Duke of Guise, Coligny, Catherine de' Medicis, Francis II., and Mary Stuart also appear as characters in the story.

52. The Page of the Duke of Savoy (1846), VII. 400. 1. History. 2. Magic. The same historical events are treated as in "The Two Dianas" (51). A page of a royal duke is a girl in disguise. A tender but pure relation subsists between the two; she is a prophetess, and warns him of dangers ahead.

53. The Chevalier de Maison-Rouge (1846), VII. 411. 1. History. The hero is a royalist conspirator during the Revolution; he plots with a woman to rescue Queen Marie Antoinette from prison. Two revolutionists, one in love with her, are involved by a series of circumstances. The conspiracy fails, and the conspirators are executed.

54. Joseph Balsamo (1848), VII. 422. 1. History. 2. Charlatanism. 3. Hypnotism. A romance founded on the career of Cagliostro, the charlatan. The names of Swedenborg, Fairfax, Paul Jones, Lavater, Ximenes, Rousseau, and Voltaire are introduced. Louis XV. and his mistress Du Barry enter into the story, and Balsamo predicts the fate of Marie Antoinette.

55. Memoirs of a Physician (1848), VIII. 1. 1. History. 2. Charlatanism. 3. Hypnotism. 4. Tragedy. A continuation of "Joseph Balsamo" (54). It ends with the death of Louis XV. Louis XVI., Marie Antoinette, Madame Du Barry, Rousseau, and Marat are introduced in the story. Balsamo's medium, who is also his wife, is murdered by an old magician.

56. The Queen's Necklace (1848), VIII. 12. 1. History. 2. Crime and its Detection. 3. Charlatanism. 4. Hypnotism. A continuation of "Memoirs of a Physician" (55), containing the same elements of hypnotism and magic. Balsamo, now known as Cagliostro, prophesies the fates of various nobles. Mesmer is a character in the story. The plot narrates the theft of Marie Antoinette's diamond necklace by a clever adventuress who impersonates and compromises the Queen. Exposure of the woman exonerates the Queen, but the necklace is lost. Madame Du Barry, Cardinal de Rohan, and Louis XVI. also appear in the story.

57. The Black Tulip (1850), VIII. 23. 1. History. 2. Flowers. 3. Tragedy. A tale of the "tulip mania" of Holland, in which the rivalry of two tulip-growers is implicated with the political events of the time. The execution of the De Witt brothers, and the administration of William of Nassau are described.

58. Taking the Bastile (1853), VIII. 31. 1. History. A tale of the beginning of the French Revolution. A farmer and his workman are represented as leaders of the assault on the Bastile. Louis XVI., Marie Antoinette, M. Necker, and Madame de Staël, Lafayette, and De Launay, Governor of the Bastile, appear in the story.

59. The Countess of Charnay (1853), VIII. 42. 1. History. 2. Charlatanism. 3. Invention. Cagliostro reappears as the central figure of a group of revolutionary conspirators, including St. Just and the Duke of Orleans. Other new characters are Mirabeau, Guillotine (inventor of the beheading-machine), and Robespierre. Former characters are Louis XVI. and Marie Antoinette (whose arrested flight from Versailles is described), Marat, and Lafayette.

60. Andrée de Taverney (1855), VIII. 53. 1. History. 2. Tragedy. The execution of Louis XVI. and of Marie Antoinette is the central scene. The chief actors in the French Revolution appear: Bailly, Lafayette, Brissot, Condorcet, Robespierre, Marat, Danton, Narbonne, Dumouriez, Madame de Staël, Madame Roland, Napoleon Bonaparte, Rouget de l'Isle (composer of the Marseillaise), Vergniaud, and Cagliostro, who bears the name of Zanoni.

PROSPER MÉRIMÉE (1803–1870), XIX. 318.

61. Carmen (1847), XII. 317. 1. Spanish Life and Character. 2. Tragedy. A Spanish gipsy girl, a smugglers' spy and their decoy, tires of her jealous lover, and submits herself to be killed by him rather than live with him.

VICTOR HUGO (1802–1885), XIX. 265.

62. Hans of Iceland (1823), XI. 1. 1. Melodrama. 2. Imagination. A fantastic tale of ferocious passions and bloody deeds. The scene is laid in Norway.

63. Notre Dame de Paris (1831), X. 388. 1. Melodrama. 2. Archæology. A wild tale of a gipsy girl, reputed a sorceress, who is secretly beloved by a humble hunchback, who protects her from villains, and, when she is hanged as a witch, who avenges her. The scenes are laid in and about the old cathedral of Paris, which is described. Mediæval customs are depicted.

64. Les Misérables (1862), X. 400. 1. Ethics. 2. Character. 3. Adventure. 4. History. 5. Crime and its Detection. A discharged convict robs a priest who had succored him; the priest shields him. The convict is converted, and becomes a good and useful and benevolent man. He, however, is hounded by a detective, faithful to his office. But the reformed convict saves this man from death in the Revolution of 1832. Then the detective solves the conflict of duty and gratitude by suicide. The ex-convict is exonerated of the crime for which the detective pursued him. There are many other characters, all types expressive of special human relations.

65. Toilers of the Sea (1866), X. 424. 1. Sea Life. 2. Labor. 3. Renunciation. 4. Adventure. A sailor salves a wrecked vessel with endless patience and marvellous skill, and then renounces the prize of his deed, the hand of the shipowner's daughter, because he has discovered she loves another. While working on the wreck he has a desperate fight with a giant octopus.

66. The Man Who Laughs (1869), XI. 13. 1. Melodrama. 2. Love. 3. English Aristocracy. The hero has been stolen and made a monstrosity as a child for use by a mountebank. The heroine is a blind companion. They love each other. It is discovered that he is a lord, and he takes his place among the aristocracy of England, the vices of whom are described. Disgusted, he returns to the heroine, whom he finds dying. He drowns himself to regain her in the other world.

67. Ninety-Three (1874), XI. 24. 1. History. 2. Tragedy. 3. Ethics. A tale of the French Revolution, the scene of which is laid in Brittany. A battalion of Republicans besiege a tower defended by Royalists, who hold three children, adopted by the battalion, in the upper story. The Royalists, leaving by a secret way, fire the town. Their leader returns and rescues the children, at the cost of his capture. The Republican leader aids him to escape, and is sentenced to death for the treason by his best friend, who, upon the execution of the sentence, kills himself. Robespierre, Danton, and Marat are characters in the story.

GEORGE SAND [MADAME DUDEVANT] (1804–1876), XIX. 360.

68. Indiana (1832), XIV. 181. 1. Love. 2. Fidelity. 3. French Colonial Life. The heroine is a Creole lady in the Isle of Bourbon. Unhappily married, she is tempted by a villain, but saved by a devoted friend, whom she finally marries.

69. Consuela (1842), XIV. 193. 1. Music. The career of an Italian prima donna. Haydn and Porpora appear as characters in the story.

70. Mauprat (1846), XIV. 206. 1. Love. 2. Character. The hero, a man of strong passions, is reared among outlaws. He meets a refined woman, who loves him, but who refuses to yield to his turbulent wooing, until her confession of love will save him from punishment, when she succumbs.

CHARLES DE BERNARD (1804–1850), XIX. 115.

71. Gerfaut (1838), VI. 234. 1. Seduction. 2. Tragedy. A former lover seduces a wife; this is discovered, and her husband challenges him to a duel. The husband is killed and the wife commits suicide.

EUGÈNE SUE (1804–1857), XIX. 396.

72. The Mysteries of Paris (1842), XVI. 197. 1. Social Reform. 2. Melodrama. A story of the life of the poor of Paris, depicting abuses of the penal system, of the hospitals, etc. The plot is one of wild melodrama.

73. The Wandering Jew (1845), XVI. 211. 1. Legend. 2. Imagination. 3. Melodrama. Based on the legend of the Jew Ahasuerus condemned for his inhumanity to Christ at the crucifixion to roam the earth till Christ's second coming. He introduces the cholera wherever he goes. This motive enters but slightly into the plot, which is one of romantic melodrama.

EMILE SOUVESTRE (1806–1854), XIX. 381.

74. Confessions of a Workingman (1851), XV. 367. 1. Labor. 2. Education. 3. Ethics. The career of a mason, showing the advantages of industry, honesty, and application to books.

ALFRED DE MUSSET (1810–1857), XIX. 127.

75. Confessions of a Child of the Century (1836), VI. 354. 1. Autobiography. 2. Character. A neurotic youth finds his mistress is deceiving him, and, despite her protestations, leaves her. He falls in love with a widow, and yet cannot forget his false mistress. The widow returns his love, but, older than himself, realizes his mental condition, and offers to resign him. He, however, gives her up to a better man. The story is based on the author's relations with George Sand.

THÉOPHILE GAUTIER (1811–1872), XIX. 201.

76. Mademoiselle de Maupin (1835), IX. 106. 1. Adventure. 2. Disguise. 3. Love. 4. Marriage. A woman desires to see men as they are, and so goes among them disguised as a cavalier, meeting many adventures. Learning the weakness of her own sex (she is beloved by a woman), as well as of the other, she disavows matrimony.

77. Captain Fracasse (1863), IX. 115. 1. Adventure. 2. The Theatre. A poor young baron joins a troupe of strolling players, and meets with more romantic adventures in real life than they performed on the mimic stage.

JULES SANDEAU (1811–1883), XIX. 361.

78. Madeleine (1848), XIV. 217. 1. Labor. 2. Love. 3. Ethics. An heiress becomes a working-girl to save her lover from a career of dissipation.

ÉDOUARD LABOULAYE (1811–1883), XIX, 287.

79. Abdullah (1859), XI. 354. 1. Oriental Life. 2. Youth. 3. Imagination. 4. Ethics. A parable concerning selfishness and altruism, in the form of an Oriental tale.

LOUIS AMÉDÉE ACHARD (1814–1875), XIX. 4.

80. Belle-Rose (1850), I. 27. 1. Adventure. 2. Love. 3. Melodrama. A low-born hero aspires to the hand of a high-born lady, and enters the army to win renown. He serves the king, Louis XIV., in the Low

Countries, and in the wars of 1667 and 1672, and, after a melodramatic career, achieves his purpose.

GUSTAVE FLAUBERT (1821–1880), XIX. 186.

81. MADAME BOVARY (1857), VIII. 367. 1. Character. 2. Marital Infidelity. 3. Medicine. The wife of a country doctor is unfaithful to him, and, to escape exposure, commits suicide. The husband idealizes her, until her past is exposed by old letters.

82. SALAMMBÔ (1862), VIII. 378. 1. History. 2. Archæology. 3. Paganism. 4. War. 5. Torture. 6. Description. A romance of ancient Carthage in the days of Hamilcar. The unpaid mercenaries besiege the city. Their leader steals the sacred veil of the patron goddess of Carthage, and falls in love with her priestess, Salammbô. She is sent to recover it at the price of her virtue. But the rebel general grants her the veil freely and sues for her love as a favor. She returns with the veil to the city; its recovery attracts half the mercenaries to the city's side. Salammbô is married to their leader. The rebel general is captured, and is done to death by the finger-nails of the populace. Description is the leading feature of the story.

83. SENTIMENTAL EDUCATION (1869), VIII. 389. 1. Character. 2. Marriage. A self-indulgent young law student in Paris devotes himself to women, who waste his time and money. His attempts to make a rich marriage are provokingly frustrated at the moment of seeming success, and he returns to the love of his youth to find her married to a better man.

OCTAVE FEUILLET (1821–1890), XIX. 176.

84. THE ROMANCE OF A POOR YOUNG MAN (1858), VIII. 301. 1. Love. 2. Character. A steward of an heiress, distrustful of men, loves her, and is loved in return, though she will not confess it, even to herself. She is betrothed to a fortune-hunter. The steward and the heiress are locked up by mischance in a desolate tower. She charges him that it is by design. He tells her that he would never marry her while he is poor; he leaps down to save her honor and is injured. Then he learns that he is the true heir of her wealth, but conceals the fact. She breaks with her fiancé, and considers giving away her wealth. Then he agrees to share the inheritance with her.

85. MONSIEUR DE CAMORS (1867), VIII. 310. 1. Character. 2. Selfishness. 3. Ethics. A man follows a code of heartless self-gratification, left him by his father, with the result that he becomes an outcast, feared and shunned by his associates, his wife, and even the child he loves.

HENRI MURGER (1822–1861), XIX. 327.

86. BOHEMIAN LIFE (1848), XIII. 23. 1. Humor. 2. Parisian Student Life. The fantastic deeds of the Bohemian denizens of the Latin Quarter, in their hand-to-mouth existence.

EDMOND DE GONCOURT (1822–1896); JULES DE GONCOURT (1830–1870), XIX. 119.

87. RÉNÉE MAUPERIN (1864), VI. 264. 1. Character. 2. Tragedy. A young girl of strong will and moral nature, secretly attempts to unmask the pretentions of her immoral, ambitious brother, and thereby causes his death in a duel. She dies of grief.

ALEXANDRE DUMAS [FILS] (1824–1895), XIX. 162.

88. CAMILLE (1848), VIII. 64. 1. Prostitution. 2. Love. 3. Pathos. A dramatic story of the love of a courtesan, a consumptive, who renounces her lover at the plea of his father, and dies, her end being hastened by grief.

89. THE CLEMENCEAU CASE (1867), VIII. 76. 1. Prostitution. 2. Tragedy. 3. Character. A dramatic character study of a born harlot, whom her husband kills to save her from prostitution.

FORTUNÉ H. A. DU BOISGOBEY (1824–1891), XIX. 159.

90 THE CRIME OF THE OPÉRA (1879), VII. 297. 1. Crime and its Detection. 2. Intrigue. A mysterious murder is committed which is never publicly cleared up, but the reader is let into its secret, which is a maze of intrigue, leading to the suicide of the murderer.

EDMOND FRANÇOIS VALENTINE ABOUT (1828–1855), XIX. 3.

91. THE MAN WITH THE BROKEN EAR (1862), I. 1. 1. Medicine. 2. Comedy. 3. Love. A soldier of Napoleon I., condemned to death as a spy, is desiccated by a German physiologist, and so held in suspended animation for three generations, when he is restored to life in the full vigor of youth. Grotesque results follow, such as his falling in love with a girl who proves to be his own grandchild, and making her lover furiously jealous. Napoleon III. appears in the story.

92. THE KING OF THE MOUNTAINS (1856), I. 13. 1. Satire. 2. Adventure. A German botanist and two English women, mother and daughter, are captured by a Greek bandit. The bandit banks his gains with the London firm in which the ladies have an interest. Discovering this, the botanist contrives that the ransoms are paid, unknown to the bandit, from the bandit's own funds. But the botanist himself is buncoed by the bank, and left a prisoner. After clever and daring attempts to escape (whereat the bandit is grieved because of his perfidy), the botanist is rescued by two resourceful Americans. While prisoners together he had made love to the English girl encouraged by both ladies. On rejoining them when free, however, he is "cut dead."

JULES VERNE (1828–1905), XIX. 412.

93. TWENTY THOUSAND LEAGUES UNDER THE SEA (1873), XVII. 118. 1. Invention. 2. Adventure. 3. Piracy. A deeply injured man becomes a pirate upon the commerce of the world, inventing and operating a submarine boat for the purpose.

CHARLES VICTOR CHERBULIEZ (1829–1899), XIX. 92.

94. SAMUEL BROHL AND COMPANY (1877), IV. 381. 1. Imposture. 2. Character. A low-born Jew assumes the character of a Hungarian noble in order to win an heiress. He is exposed. Portrayal of his character is the distinctive feature of the novel.

HECTOR MALOT (1830–1907), XIX. 305.

95. CONSCIENCE (1878), XII. 159. 1. Medicine. 2. Crime and its Punishment. 3. Character. 4. Ethics. 5. Love. 6. Hypnotism. A struggling physician loves a poor school-teacher, and, unable to marry, makes her his mistress. He murders a usurer—who will lend him money only on condition he will marry a rich, dissolute woman and make way with her—and robs his safe. He marries his mistress. Her brother is accused of her husband's crime, and is transported. The doctor suspects that his wife knows of his crime, and hypnotizes her to make certain. She is ignorant of his guilt, but learns it from his talking in his sleep, and leaves him. The story closes with the return of the convict, and the doctor going to face him, his mother, and his sister.

PHILIPPE DE MASSA (1831–), XIX. 122.

96. ZIBELINE (1892), VI. 302. 1. Love. 2. Gambling. A young soldier gambles away his estate to an adventurer. Twenty years later, advanced in position but not wealth, he meets a rich young woman, who invites his attentions, and chooses him from younger and wealthier suitors as her husband. She takes him to his lost estates, which he finds are now his own property, and he learns that she is the daughter of the man who had won them from him in play.

EMILE GABORIAU (1833–1873), XIX. 196.

97. FILE NO. 113 (1867), IX. 57. 1. Detection of Crime. 2. Impersonation. The cashier is accused of a bank robbery. A man is introduced to him as a friend of his father's. It is really Lecoq, the great detective. Lecoq unearths the real criminal, who is blackmailing the banker's wife, pretending to be her illegitimate son, and wooing the banker's daughter, who is beloved by the cashier.

98. MONSIEUR LECOQ (1869), IX. 64. 1. Detection of Crime. The hero is the detective of "File No. 113" (97). He draws shrewd deductions from the circumstances attendant on a murder, and penetrates various ruses of the prisoner to hide his identity. He proves to his own satisfaction after the prisoner escapes, that he is a nobleman.

ANDRÉ THEURIET (1833–1907), XIX. 404.

99. A WOODLAND QUEEN (1890), XVI. 411. 1. Love. 2. Nature. A young girl, loving the woods and fields, is beloved by two young men. It is revealed to her in confidence that one is her natural brother. She forces herself to be cold to him, and he enlists as a soldier and is killed.

She mourns for him so sincerely that the other lover believes the dead man had her heart. Then she reveals the secret, and all is well.

LUDOVIC HALÉVY (1834–1908), XIX. 241.

100. THE ABBÉ CONSTANTINE (1882), IX. 345. 1. Love. A poor young man loves an American heiress, who, seeing that he is too proud to propose, asks him to marry her.

101. MADEMOISELLE DUVAL (1880), IX. 356. 1. Youth. 2. Character. 3. Love. A wealthy young school-girl's diary, in which she naively sets down her maiden triumphs of dress, etc., and her final conquest of a man of title.

(HERE MAY FOLLOW 434 AND 435.)

EMILE ZOLA (1840–1902), XIX. 429.

102. CLAUDE'S CONFESSION (1865), XVII. 301. 1. Poverty. 2. Love. 3. Pathos. A poor student in Paris writes his brothers in the country of two women, one a harlot, in name and soul, and one only in name, who loved him. The death of the innocent one is pathetically described.

103. THÉRÈSE RAQUIN (1867), XVII. 312. 1. Vice and Crime. 2. Love. 3. Tragedy. The lawless loves of a low Parisian household, ending with suicide.

104. THE ABBÉ MOURET'S TRANSGRESSION (1875), XVII. 321. 1. Religion. 2. Pathos. The love of a priest for a young girl ends in his repentance and return to the church, and in her suicide.

105. DRINK (1877), XVII. 331. 1. Temperance. 2. Labor. 3. Parisian Life. 4. Pathos. The tragedy wrought by liquor in the family of a workingman.

106. A PAGE OF LOVE (1878), XVII. 340. 1. Medicine. 2. Psychology. 3. Love. 4. Pathos. A little girl, inheriting a tendency to insanity, has a fit and the mother, a widow, calls in a doctor. Though married, he falls in love with the widow. Though she is engaged to a good man she cannot resist the doctor's passion, and enters into a *liaison* with him. She neglects her child, who dies in consequence, leaving her mother a victim of remorse.

107. NANA (1881), XVII. 352. 1. Vice and Crime. 2. Tragedy. 3. History. The ruin wrought by a harlot of the Parisian stage. The story ends with the opening of the Franco-Prussian War.

108. GERMINAL (1885), XVII. 364. 1. Labor. 2. Tragedy. A sequel to "Nana." *Nana's* brother becomes a miner. A labor strike is depicted, and the tragedies of mining are thrillingly presented.

109. THE LAND (1887), XVII. 376. 1. Labor. 2. French Peasant Life. 3. Avarice. 4. Crime. A tragedy resulting from the greed for land among some peasants.

110. THE DOWNFALL (1892), XVII. 387. 1. History. 2. Pathos. The pathetic story of a French private in the Franco-Prussian War.

111. Fruitfulness (1899), XVII. 398. 1. Labor. 2. Sociology. A contrast between the happiness resulting from child-bearing and industry, and the miseries of race-suicide and idleness.

112. Labor (1901), XVII. 409. 1. Labor. 2. Imagination. A picture of an ideal industrial condition brought about by constructive labor reforms, in opposition to anarchistic methods.

(HERE MAY FOLLOW 444 AND 445.)

ALPHONSE DAUDET (1840–1897), XIX. 111.

113. Tartarin of Tarascon (1872), VI. 80. 1. Humor. 2. Satire. 3. Character. 4. Hunting. A satire upon the exuberant temperament of the Southern Frenchman. Two characters are shown contending in the hero, one of the romantic Don Quixote, the other of the sensual Sancho Panza. This leads to many amusing situations. The hero fights pirates in the Mediterranean who prove to be hotel porters, lions in Africa, which daylight reveals to be donkeys, etc.

114. Fromont and Risler (1874), VI. 92. 1. Character. 2. Business. 3. Family Relations. The wife of the elder member of a firm plays fast and loose with his partner and younger brother, resulting in her husband's financial ruin and suicide, and other tragedies.

115. Jack (1876), VI. 102. 1. Family Relations. 2. Youth. 3. Pathos. 4. Character. The pathetic story of a son to whom, boy and man, his mother, vain and unfaithful, was an evil genius.

116. The Nabob (1878), VI. 124. 1. Parisian Society. 2. Character. 3. Politics. 4. The Theater. 5. Tragedy. A rich man dazzles Paris with his munificence, patronizing artists, actresses, etc. His loyal secretary tries to guard him from the intrigues which beset him, but in vain. The Nabob enters politics, but is defeated and disgraced, because he will not humiliate his old mother by revealing that her other son is a scoundrel. His crucifixion takes place in a theater, where he dies of a broken heart.

117. Kings in Exile (1879), VI. 113. 1. Politics. 2. Character. 3. Loyalty. A royal family are exiled in Paris. The king forgets honor and duty in the pleasures of the city, and sells his claim to the throne. The Queen has one devoted subject, who, by accident, blinds the young prince, leading to the revelation of the subject's love for her.

118. Numa Roumestan (1881), VI. 149. 1. Character. 2. Politics. 3. History. The hero is a character study of Gambetta. He is the political idol of the South of France. He cannot refuse the plea of a friend, or the advances of a woman, and through this weakness loses the respect and love of his wife.

119. Sappho (1884), VI. 135. 1. Character. 2. Prostitution. A Parisian courtesan ruins a young man from the provinces, and when he sacrifices his career for her, she leaves him for a former lover, a forger.

120. The Evangelist (1885), VI. 158. 1. Religion. 2. Character. A religious fanatic drives her husband to suicide, and ruins the life of her schoolmate.

121. The Immortal (1888), VI. 168. 1. Literary Forgery. 2. The French Academy. 3. Character. 4. Tragedy. A forger of MSS. deceives and ruins a French Academician. The Academician's son is a "struggle-for-lifeur" who schemes successfully to advance in life by fascinating rich and titled women, and his wife is a cruel woman who insults him in his downfall. He kills himself because of his disgrace and their actions.

122. Rose and Ninette (1892), VI. 182. 1. Divorce. 2. Character. 3. Pathos. A man with a bad wife agrees to a divorce, on condition that the two daughters be allowed to visit him. He loves a good woman, similarly separated from a bad man, whom she can not forget. His daughters are jealous of her and he repudiates them, whereupon he finds himself alone in the world.

123. The Little Parish Church (1895), VI. 187. 1. Character. 2. Infidelity. 3. Forgiveness. A roué elopes with a married woman, whose masterful mother-in-law has made home intolerable to her. The husband blames his mother, who repents, seeks the girl, whose lover has abandoned her, and brings her home a penitent. The husband is away; returning, he finds the seducer murdered at his doors. Charged with the crime, he refuses to exculpate himself, believing his wife has done the deed. The murder is fixed on another injured husband, and the prisoner and his wife meet in loving reconciliation.

124. The Support of the Family (1899), VI. 195. 1. Character. 2. Family Life. 3. Journalism. 4. Selfishness. The elder son of an orphaned family regards himself and is regarded as its mainstay, but this is really the younger son. The elder is congenitally selfish. As a journalist he makes copy out of his family, to their shame. One spark of manhood remains: when the younger son is conscripted the elder takes his place. Physiological reasons are advanced to explain the difference in character.

JULES ARSÈNE ARNAUD CLARETIE (1840–), XIX. 95.

125. Prince Zilah (1884), IV. 424. 1. Love. 2. Patriotism. A Hungarian noble and gipsy-girl are drawn to each other by the common passion of patriotism. A former lover of the girl separates them, and she pines away. However, they are reunited before her death.

THÉRÈSE BENTZON [MADAME BLANC] (1840–1907), XIX. 47.

126. Jacqueline (1893), III. 23. 1. Character. 2. Family Life. 3. Self-Sacrifice. 4. Love. The story of a young girl and her suitors. Her step-mother would force upon her her own paramour. However, she marries a fine young man, through the self-sacrifice of a friend who is in love with him herself, but hopelessly.

HENRI GRÉVILLE [MADAME DURAND] (1842–1902), XIX. 325.

127. Dosia (1876), IX. 269. 1. Love. A madcap girl and an intellectual woman are loved respectively by a serious officer and his dashing but rather brainless comrade. The men marry their loves after suffering pangs of doubt and jealousy.

FRANÇOIS COPPÉE (1842–1908), XIX. 103.

128. A Romance of Youth (1897), VI. 1. 1. Autobiography. 2. Youth. 3. Pathos. 4. Family Life. A semi-autobiographical romance of youth, thwarted ambition, and unsatisfied love. The mother of a family dies, the father kills himself through loneliness, the son's beloved is seduced by a friend, whom he compels to marry her; the friend dies and the hero marries the widow, whose heart is in the grave.

ANATOLE FRANCE [JACQUES ANATOLE THIBAULT] (1844–), XIX. 193.

129. The Red Lily (1894), IX. 30. 1. Love. 2. Character. A married woman has a lover, to whom she yields, not through love, but pity for his utter devotion. She meets another man whom she loves passionately. She discards the first lover for him, but the second, on learning of the first amour, forsakes her, leaving her desolate.

FELIX GRAS (1844–1901), XIX. 232.

130. The Reds of the Midi (1896), IX. 221. 1. History. 2. Tragedy. A graphic description of the Marseilles battalion that at a critical period in the French Revolution entered Paris singing Rouget de l'Isle's hymn, and helped storm the Tuileries. Louis XVI., Marie Antoinette, and Danton appear in the story, and it closes with a description of an execution by the guillotine.

EDMOND ADOLPHE LEPELLETIER (1846–), XIX. 289.

131. Madame Sans-Gêne (1895), XI. 380. 1. History. 2. Character. 3. Comedy. The story of Napoleon Bonaparte's laundress, whose fortunes rose with the "Little Corporal's," until she became the wife of a Marshal and the Duchess of Dantzic, although remaining coarse and "slangy" in her manners and conversation.

GEORGES OHNET (1848–), XIX. 329.

132. Serge Panine (1881), XIII. 67. 1. Family Life. 2. Business. 3. Rascality. 4. Tragedy. A childless man and wife, who have amassed a fortune in the flour business, adopt a girl. Shortly after a daughter is born to them. In time the girls are betrothed, the elder to a banker, the younger to a civil engineer. To disturb this arrangement enters a Polish adventurer. The lover of the elder girl, he marries the younger, who is the heiress. The mother averts disgrace to the family by killing him.

133. The Ironmaster (1882), XIII. 81. 1. Love. 2. Pathos. 3. Business. A rich ironmaster, a self-made man of plebeian origin, is accepted as a husband in a moment of pique, by a high-born maiden, whose aristocratic lover has jilted her for a rich plebeian. When the husband discovers why his wife married him, he is cut to the heart, and lives with her as a husband only in name. She learns to love him, but fears he hates her and so hides her love. Her former lover tries to establish his old hold upon her, and her husband has gone to the field of honor with him, to protect her, when she rushes in, stops with her hand the bullet intended for her husband, and thus reveals her repentance and love.

GUY DE MAUPASSANT (1850–1893), XIX. 123.

134. Mont Oriol (1883), VI. 307. 1. Character. 2. Intrigue. 3. Business. The opening of a watering-place brings together a rich Jew (the investor) and his Christian wife, and a countryman (the owner) and his two daughters. The Jew's wife is pregnant by a lover, who is repelled by her condition, and woos one of the farmer's daughters. The birth of the child gives the Jew's wife the object of love which her heart craved, and she is content.

135. A Life (1883), VI. 316. 1. Domestic Infelicity. 2. Vice. 3. Motherhood. A woman has an unfaithful, vicious husband, whom she forgives for the sake of bearing children, whom she may love. He is killed by a husband he has wronged. His boy grows up like him, but the son of a servant girl the father had seduced becomes a stay to the widow, and the daughter of her wayward son a convict.

136. Bel Ami (1885), VI. 326. 1. Character. 2. Rascality. 3. Journalism. 4. Politics. The story of a heartless man of ambition, who wins several women as his mistresses, schemes successfully in journalism and politics, marries to advance his fortunes, gets a divorce, and marries the daughter of his first mistress, who had loved him since childhood.

137. Pierre and Jean (1888), VI. 335. 1. Character. 2. Domestic Infelicity. 3. Pathos. An elder brother suspects his brother is not his father's son, and finally proves it. He cannot restrain himself from torturing his mother and brother, and flees from home, to her sorrow, to avoid it.

PIERRE LOTI [LOUIS MARIE JULIEN VIAUD] (1850–), XIX. 297.

138. Madame Chrysanthème (1887), XII. 45. 1. Japanese Life. 2. Autobiography. An account of a summer in Japan spent by a young French naval officer (the author), recounting his companionship with a Japanese girl.

PAUL BOURGET (1852–), XIX. 61.

139. Cosmopolis (1892), III. 161. 1. Character. 2. Roman Society. 3. Intrigue. 4. Tragedy. "A romance of international life," and "a drama of passion," the scene of which is laid in modern Rome.

RÉNÉ BAZIN (1853–), XIX. 38.

140. The Ink-Stain (1888), II. 358. 1. Love. 2. Family Life. The course of true love, troubled by family opposition, but finally leading to peaceful waters.

AMÉLIE SCHULTZ (1870–), XIX. 363.

141. The Story of Collette (1887), XIV. 255. 1. Comedy. 2. Love. A young girl prays to a saint for a husband. None appears. In anger she hurls the image out of the window, where it hits a passing traveller who proves in time to be the husband desired.

SPAIN.

142. The Cid (1252–1270), IV. 413. 1. History. 2. Chivalry. 3. Patriotism. 4. Adventure. The epic story, by unknown authors, of the knightly Christian partisan leader against the Moors, Ruy Diaz, the Champion of Bivar.

DIEGO HURTADO DE MENDOZA (1503–1575), XIX. 316.

143. Lazarillo de Tormes (1553), XII. 280. 1. Adventure. 2. Rascality. 3. Satire. The escapades of a rascally adventurer, in which the author exposes the abuses of the times.

MIGUEL DE CERVANTES SAAVEDRA (1547–1616), XIX. 85.

144. Don Quixote (1605), IV. 320. 1. Satire. 2. Humor. 3. Adventure. 4. Insanity. 5. Character. A satire on chivalry. A demented gentleman imagines himself a hero of romance, and sets out on a quest in which his hallucinations lead him into all sorts of amusing and absurd adventures. His squire is a man in whom simplicity and shrewdness combine to render him as notable a character as his master.

MATEO ALEMAN (1550–1609), XIX. 11.

145. The Life and Adventures of Guzman D'Alfarache (1599), I. 177. 1. Rascality. 2. Adventure. The escapades of a knavish adventurer.

PEDRO ANTONIO DE ALARCON (1833–1891), XIX. 8.

146. Brunhilde (1891), I. 121. 1. Music. 2. Love. 3. Melodrama. An orchestra leader (violinist), in love with a prima donna, is kidnapped by a rival.

BENITO PEREZ GALDOS (1845-), XIX. 196.

147. Saragossa (1874), IX. 72. 1. History. 2. War. 3. Avarice. A vivid account of the siege of Saragossa in Spain during the Napoleonic war. A miser traffics with the enemy. An officer orders his son to shoot him. The young man refuses, for he loves the miser's daughter, who has been the heroine of the siege. Moncey and Palafox, the respective French and Spanish generals, appear in the story.

148. Marianella (1878), IX. 82. 1. Blindness. 2. Love. 3. Pathos. A blind young man, wealthy, loves his guide, an ugly, dwarfish girl. His sight is restored and she shuns him. He falls in love with a beautiful girl. The dwarf attempts suicide, and is saved by the doctor only to see the repulsion in her beloved's face (that she had attempted to avoid) and to die of the heart.

ITALY.

GIOVANNI BOCCACCIO (1313–1375), XIX. 54.

149. The Decameron (1350), III. 122. 1. Pestilence. 2. Religion. 3. Rascality. 4. Adventure. 5. Love. 6. Tragedy. Four stories of the one hundred told by a party of Florentines in a country retreat during a plague. (1) The Three Rings is a parable told by a Jew to the Sultan Saladin, to inculcate tolerance in religion. (2) The Wife's Revenge is a tale of a rascal who wagers with a comrade that the comrade's wife is unfaithful, and wins his bet by trickery, whereupon the husband orders a servant to kill the wife. The wife escapes and, disguised as a man, has many strange adventures. Finally, she secures the punishment of the villain and is reunited to her repentant husband. (3) The Mistress Regained is a tale of a lover, who is separated from his mistress by a rascal monk, and who returns in disguise, thereby discovering and exposing the rascality and regaining his mistress. (4) The Lover's Heart is a tragic tale of a brutal father who murders his daughter's paramour, and sends her his heart, whereupon she mingles its blood with her tears and poison, and drinks the fatal draught.

150. La Fiammetta (1341), III. 145. 1. Character. 2. Love. 3. Superstition. The emotions of a wife, unfaithful to an unsuspecting husband, and in doubt as to her paramour's fidelity. Divination by dreams plays a part in the story.

ALESSANDRO MANZONI (1785–1883), XIX. 305.

151. The Betrothed (1827), XII. 170. 1. History. 2. Marriage. 3. Religion. Two betrothed lovers are separated on the eve of marriage by a robber baron. The woman vows virginity to the Virgin if she escapes dishonor; she escapes, and later is absolved of her vow, and weds her lover. A plague at Milan in the early 17th century is described.

TOMMASO GROSSI (1791–1853), XIX. 237.

152. Marco Visconti (1834), IX. 287. 1. History. 2. Chivalry. 3. War. A romantic tale of Italian feuds in the Middle Ages, in which the passions of love and revenge are depicted as leading to single combats, assassinations, etc.

MASSIMO TAPARELLI D'AZEGLIO (1798–1866), XIX. 23.

153. Ettore Fieramosca; or, The Challenge of Barletta (1833), II. 12. 1. Tragedy. 2. History. The story of a combat between thirteen French and thirteen Italian knights, led up to by crimes committed against fair ladies, chiefly instigated by the infamous Cæsar Borgia.

FRANCESCO GUERRAZZI (1804–1873), XIX. 237.

154. Beatrice Cenci (1854), IX. 298. 1. History. 2. Crime. 3. Tragedy. A tragic romance, based on the crimes of Count Cenci. He is represented as slain by a protector of his own daughter from his incestuous designs. The torture of this daughter and others, and their final execution are described.

CESARE CANTU (1804–1895), XIX. 82.

155. Margherita Pusterla (1838), IV. 278. 1. History. 2. Tragedy. 3. Crime. A story of the days of the feud between Guelphs and Ghibellines, in which intrigue and lust and politics lead to various tragedies, the chief being the willing death of a son at the hands of his unwilling father, in order to revenge him upon the father.

GIOVANNI RUFFINI (1807–1881), XIX. 358.

156. Doctor Antonio (1855), XIV. 136. 1. Medicine. 2. History. 3. Love. 4. Patriotism. An English girl in Italy falls sick and is attended by an Italian physician. They come to love each other, but her people take her away to England, where she marries. Left a widow, she returns to find her lover. He has become involved in the Sicilian revolution, and is imprisoned. The Englishwoman plans to rescue him, but he refuses to be liberated while his comrades are in prison. He is transferred elsewhere, and never heard of again, and the lady dies of grief.

GIULIO CARCANO (1812–1884), XIX. 82.

157. Damiano (1840), IV. 291. 1. Poverty. 2. Family Love. A poor family struggles against adversity and intrigue, and finally attains success and a measure of happiness for its members.

ANTON GIULIO BARRILI (1836–) XIX. 37.

158. The Eleventh Commandment (1870), II. 334. 1. Farce-comedy. 2. Italian Society. 3. Marriage. An heiress, to escape an unwelcome marriage, assumes man's disguise, and takes refuge in a lay monastery. Her sex is suspected, and all the brothers fall in love with her. She settles the turmoil by marrying the head of the monastery, which is thereby dissolved.

(HERE MAY FOLLOW 444 AND 445.)

GIOVANNI VERGA (1840–), XIX. 412.

159. The Malavoglia (1881), XVII. 107. 1. Peasant Life and Character. 2. Poverty. 3. Pathos. The bitter struggle of a poor Italian family with misfortune, leading to tragedies of life and love.

ANTONIO FOGAZZARO (1842–), XIX. 189.

160. The Saint (1906), VIII. 400. 1. Religion. 2. Character. A divorced woman, an agnostic, is deserted by her lover, who has become suddenly converted by the recovery to reason at death of his insane wife. He becomes a priest and is worshipped as a saint by the people. He incurs the enmity of priests and politicians by denouncing abuses of their orders, and is worn to death in the resulting contests. He converts his former mistress to Christianity on his death-bed.

EDMONDO DE AMICIS (1846–1908), XIX. 114.

161. The Romance of a Schoolmaster (1876), VI. 221. 1. Education. 2. Italian Life. 3. Politics. 4. Character. The story of an Italian public schoolmaster, and the petty politics which caused his removal from place to place. Rural types of character are carefully portrayed.

MATILDE SERAO (1856–), XIX. 369.

162. The Conquest of Rome (1889), XV. 205. 1. Politics. 2. Character. A country member of the Italian Parliament is ruined politically by the young wife of an old man, who intrigues with him without really loving him.

(HERE MAY FOLLOW 509.)

GABRIELE D'ANNUNZIO (1864–), XIX. 15.

163. The Intruder (1892), I. 248. 1. Ethics. 2. Crime. 3. Pathos. 4. Character. A woman, living with her dissipated husband, but estranged from him, bears an illegitimate child, and confesses to him her infidelity. The child is unwelcome to the husband, and he exposes it to the cold a moment, then repents and fosters it with eager care. But it dies, leaving the man in conscience-stricken agony.

164. The Triumph of Death (1894), I. 258. 1. Character. 2. Tragedy. 3. Love. The tragedy of two soul-sick and world-weary lovers, to whom love is both an intoxication and an obsession, preventing all natural joys and social duties. To solve the problem they kill themselves together. The story presents pictures of death in all its phases, forming an artistic monograph, as it were, of the theme.

ENRICO ANNIBALE BUTTI (1868–), XIX. 74.

165. Enchantment (1899), IV. 221. 1. Character. 2. Love. 3. Politics. A young man who has devoted himself to the study of economics struggles against the fascination of sex in the person of a beautiful young woman of inferior mental powers to his own, but in the end succumbs to it.

GERMANY.

166. Reynard the Fox (1498), XIV. 26. 1. Youth. 2. Fable. 3. Animals. 4. Symbolism. 5. Satire. An animal legend in which human attributes are ascribed to beasts. The Fox symbolizes Earl Reynard, a crafty noble of the tenth century.

JOHANN WOLFGANG VON GOETHE (1749–1832), XIX. 210.

167. The Sorrows of Werther (1774), IX. 141. 1. Suicide. 2. Love. 3. Character. A young man loves the wife of a friend, and, after declaring his passion, kills himself, at the news of which expected event the woman is prostrated near to death. The special feature of the novel is its detailed presentation of the anguish of hopeless love.

168. Wilhelm Meister's Apprenticeship (1795), IX. 149. 1. Character. 2. Adventure. 3. The Theatre. 4. Autobiography. The story of a young man's career, chiefly as a member of a travelling theatrical troupe. It is autobiographical not in events, but in the psychological development of the hero. In particular many phases of female character are presented.

169. Elective Affinities (1809), IX. 160. 1. Ethics. 2. Character. 3. Love. 4. Marriage. A husband and wife live happily together with a bachelor and maiden. The husband comes to love the maiden, the wife the bachelor. A child is born to the married pair which resembles both the maiden and bachelor. All but the maiden agree to a divorce and a remating according to their affinities. The child is drowned while in charge of the maiden, and she accepts it as a divine warning. She dies, and the husband dies also, as if in psychological sympathy.

JEAN PAUL [RICHTER] (1763–1825), XIX. 351.

170. Titan (1800–3), XIV. 65. 1. Character. 2. Ethics. 3. Magic. 4. Love. 5. Friendship. A father enjoins his son to marry his ward. The son loves another, the sister of a bosom friend, and finds that the friend loves the ward. But all things conspire to force him to accept the father's choice, even magic being brought into play to this end. His own beloved resigns him, and dies of grief, and at last he submits to the inevitable, and finds that the chosen one is really his mystical mate.

BARON DE LA MOTTE FOUQUÉ (1777–1843), XIX. 192.

171. Undine (1811), IX. 1 1. Imagination. 2. Magic. 3. Love. 4. Pathos. A fairy tale of a water-sprite that gained a soul upon marriage with a man—a knight. She still possesses uncanny power over the water-sprites, and her husband, in awe of her, turns for human companionship to another woman. The water-sprites, seeing Undine mistreated, take her to themselves. Her husband marries the other woman, and by fairy law Undine is compelled to kill him.

172. Sintram and His Companions (1811), IX. 11. 1. Imagination 2. Magic. 3. Symbolism. 4. Religion. 5. Ethics. 6. Paganism. A young North German knight in the Dark Ages of the struggle between paganism and Christianity, contends with the Devil, personifying human selfishness, and with Death, by his victory over the former disarming the latter.

ADALBERT VON CHAMISSO (1781–1838), XIX. 88.

173. Peter Schlemihl: The Man Without a Shadow (1814), IV. 346. 1. Imagination. 2. Magic. 3. Ethics. 4. Humor. A grotesque tale of a man who sold his shadow to the devil, and of the troubles this occasioned. He refuses, however, to purchase back the shadow with his soul, and devotes himself to philanthropy, reaping in the end his reward.

BARON VON EICHENDORFF (1788–1857), XIX. 169.

174. The Happy-Go-Lucky (1824), VIII. 173. 1. Poetry. 2. Love. 3. Art. 4. Adventure. The idyl of an idler who falls in love with a lady who seems to be a countess and too high for him. After many adventures he is brought by two artists, the famous Leonardo and Reni, to a castle, where she is given to him as a bride. To his joy he learns she is as poor as himself.

WILHELM HAUFF (1802–1827), XIX. 249.

175. The Iron Heart (1825), X. 108. 1. Imagination. 2. Magic. 3. Forest Life. 4. Symbolism. 5. Ethics. A fairy story of the Black Forest in which the supernatural characters are elves, giants, sorcerers, etc., and the human ones are lumbermen, charcoal-burners, glassmakers, etc. The purpose of the allegory is to teach humanity patience, thrift, and other good qualities.

BARONESS VON TAUTPHŒUS (1807–1893), XIX. 399.

176. The Initials (1850), XVI. 261. 1. German Life and Character. 2. Love. A young Englishman is admitted by mistake into an exclusive German circle, where he makes himself most welcome. He is instrumental in saving a young woman by exposing a rascal by whom she is attracted. At first angry with him, she comes to be grateful to him and finally to love him.

FRITZ REUTER (1810–1874), XIX. 350.

177. In the Year '13 (1860), XIV. 13. 1. History. 2. German Peasant Life. A story of the troubles occasioned among the peasants by Napoleon's campaign through Germany.

FANNY LEWALD (1811–1889), XIX. 292.

178. Hulda (1875), XII. 1. 1. Psychic Phenomena. 2. The Theatre. 3. Love. A pastor's daughter is loved by a baron. But she has a

presentiment that something is wrong at home, and returning thither, finds her mother dead. Her father is worked upon by the baron's sister to persuade her to give the baron up. She does so. On her father' death she becomes an actress, and later is reconciled to the baron, and marries him.

BERTHOLD AUERBACH (1812–1882), XIX, 19.

179. On the Heights (1865), I. 368. 1. Royalty. 2. Loyalty. 3. Intrigue. A peasant woman, wet-nurse of a prince, sees the corruption of the royal court, and by her loyalty causes the King's mistress to repent her treason to the Queen, and brings about the reconciliation of the two ladies and the King and Queen at the mistress's death-bed.

LUISE MUEHLBACH [KLARA MUNDT] (1814–1873), XIX. 326.

180. Henry the Eighth and His Court (1851), XII. 403. 1. History. 2. Religion. The story of the English royal Bluebeard and his last wife, Catherine Parr. The great lords and ladies of the court appear in the story, and the Reformation of the Church in England is touched upon.

181. Berlin and Sans Souci (1866), XII. 416. 1. History. A romance centering about Frederick the Great in his pleasure palace at Potsdam. Other royal personages are introduced, great nobles and generals, a favorite dancer and a noted adventurer. The Seven Years' War with Maria Theresa of Austria is touched upon, and Frederick's friendship with Voltaire.

182. Marie Antoinette and Her Son (1867), XII. 429. 1. History. 2. Tragedy. A dramatic presentation of the execution of Louis XVI. and his Queen, and a romantic, non-historic tale of the escape of the young Dauphin.

FRIEDRICH WILHELM VON HACKLÄNDER (1816–1877), XIX. 239.

183. Forbidden Fruit (1850), IX. 316. 1. Love. 2. Art. A young soldier falls in love with the model of his brother-in-law, an artist. His jealous sister leads him to suppose that there is an amour between artist and model, and this leads to misunderstandings, which are finally resolved by the discovery that the bond between the suspected pair is a secret—the restoration of the model to her rightful place in society.

CHRISTOPH SCHÜCKING (1814–1883), XIX. 362.

184. Paul Bronkhorst (1868), XIV. 244. 1. Law. 2. German Life and Character. 3. Marriage. A picture of Westphalian life and character of a century ago. The plot turns on the impairment of eligibility to clerical office by a misalliance.

GUSTAV FREYTAG (1816–1895), XIX. 195.

185. Debit and Credit (1855), IX. 48. 1. Fidelity in Love and Business. The upward career in business of an honorable young man, who sacrifices self interest to restore the fortunes of a noble family, and is beloved by the daughter of the house; however, he remains true to a sweetheart of his own mercantile class.

EMILE ERCKMANN (1822–1899); LOUIS G. C. A. CHATRIAN (1826–1890); XIX. 172.

186. The Conscript (1865), VIII. 258. 1. History. 2. Horrors of War. A conscript's story of the horrors of the last campaign of Napoleon I. before his exile to Elba. Ney, Blucher, Bernadotte, Moreau, and Metternich also appear in the story. The battles of Lützen, Leipzig, and the Elster are described.

GOLO RAIMUND [BERTHA FREDERICH] (1825–1882), XIX. 349.

187. A New Race (1880), XIII. 333. 1. Love. 2. Restitution. A young man is despoiled of his estate by a rich old man, and is embittered against him and his granddaughter. But she discovers the wrong, and, hearing the young man has become blind, attends to him, under an assumed name. When she comes into her property, she offers the betrothed of the young man an estate, in recompense of the wrong done him. The young man forbids his betrothed to accept a gift from one of the hated race. She refuses to obey him, and the engagement is broken. He recovers his sight and discovers that the giver is his companion, whereupon he falls in love with her and they marry.

E. MARLITT [EUGENIE JOHN] (1825–1887), XIX. 312.

188. The Old Mam'selle's Secret (1868), XII. 180. 1. Crime. 2. Heroism. 3. Music. A rich old woman, a recluse, forms a secret friendship with a dependent girl. The recluse dies, and a fanatic woman destroys her chiefest treasures, priceless autograph music scores. The young girl knows of the vandalism, but forbears to reveal it and another secret, viz., that the vandal's son is innocently living on stolen money. The woman boldly confesses and justifies her crime, the son bravely repudiates the fortune, and marries the girl.

189. A Little Moorland Princess (1875), XII. 192. 1. Love. 2. Ambition. 3. Numismatics. A girl of Jewish descent, brought up among the moors by her father, a collector of coins, is introduced into society where pride of birth is a ruling passion. She takes a dislike to a merchant who declares that coins found by her father in a mound are counterfeit. She cruelly reminds him of a duel he had fought in his youth in which he killed his opponent. Later she finds that his judgment on the coins is correct, and that his duel was justified, and marries him.

FRIEDRICH VON SPIELHAGEN (1829–), XIX. 382.

190. Hammer and Anvil (1869), XV. 376. 1. Smuggling. 2. Imprisonment. 3. Manufacturing. 4. Social Reform. A young man is involved with smugglers, and is imprisoned. He foils a plot to murder the wardens, and is pardoned. He enters a factory, and by his ability becomes in time a partner in the business. He inaugurates reforms, such as profit-sharing and co-partnership of workingmen.

PAUL HEYSE (1830–), XIX. 255.

191. In Paradise (1875), X. 240. 1. Artist Life. 2. Love. 3. Philosophy. A tale of artist life in Munich, in which several love affairs are complicated by misunderstandings about models, former marriage, etc., and finally resolved by an explanation of these complications. Epicureanism is presented as the philosophy of life.

LUDWIG HARDER (1835–1880).

192. A Family Feud (1877), IX. 390. 1. Enmity. 2. Love. A man, who had adopted a boy, marries afterward, and has a daughter, who becomes his heiress. His sister tries to create discord between the children. The little girl is kidnapped, and suspicion falls on the youth. The outrage is traced to the aunt, and the young people are reconciled and marry each other.

GEORGE EBERS (1837–1898), XIX. 164.

193. Uarda (1877), VIII. 117. 1. History. 2. Archæology. 3. Mythology. 4. Witchcraft. A romance of ancient Egypt (under Rameses II.). The customs, mythology, superstitions, etc., of the time are set forth, and war with the Hittites is described.

194. Homo Sum (1878), VIII. 108. 1. Religion. 2. Character. 3. Love. 4. Tragedy. A man of the world, a lover, an athlete, etc., becoming converted to Christianity from paganism, takes the vows of an anchorite. His struggles to subdue natural human desires form the tragedy of the story.

E. JUNCKER [ELISABETTA SCHMIEDEN] (1841–1896), XIX. 280.

195. Margarethe (1870), XI. 183. 1. Love. 2. Marriage. 3. Medicine. 4. Heroism. A story of courtship and wedded life. A husband, alienated from his wife, saves her life by the transfusion of his blood, and, later, she is reconciled to him by his heroism in rescuing life in an inundation.

EVA HARTNER [EMMA VON TWARDOWSKA] (1850–), XIX. 249.

196. Severa (1880), X. 99. 1. Youth. 2. Love. An orphan girl discovers that her guardian had been rejected by her mother for a vagabond actor, and, being in love with the guardian, she tries to run away from him. He, however, stays her by declaring his love for her.

PORTUGAL.

LUIZ DE CAMOËNS (1524–1580), XIX. 79.

197. The Lusiad (1572), IV. 273. 1. History. 2. Mythology. 3. Naval Adventure. An epic in the classic manner celebrating the exploits of Vasco da Gama.

GREAT BRITAIN.

APHRA BEHN (ENGLAND, 1640–1689), XIX. 45.

198. Oroonoko: or, The Royal Slave (1658), II. 418. 1. Humanitarianism. 2. Heroism. 3. Love. A romance of two enslaved negro lovers, a prince and princess, in which the cruelty of their masters is depicted in black contrast to their own bravery and constancy.

DANIEL DEFOE (ENGLAND, 1661–1731), XIX. 116.

199. Robinson Crusoe (1719), VI. 245. 1. Adventure. 2. Invention. 3. Loyalty. 4. Cannibalism. 5. Mutiny. A sailor is cast on a desolate island, where he makes life comfortable by many devices. He saves an Indian from being eaten by cannibals, and the man becomes his faithful servant. They escape from the island by overpowering mutineers who have landed on the island, and rescuing their captain whom they were about to kill.

JONATHAN SWIFT (IRELAND, 1667–1745), XIX. 397.

200. Gulliver's Travels (1726–1727), XVI. 224. 1. Satire. 2. Imagination. 3. Adventure. 4. Philosophy. 5. Animals. Imaginary voyages to marvellous countries, of mites, of giants, of visionary philosophers, and of rational horses, in all of which the author takes occasion to satirize the human race as a whole: in its chief vocations—the government, law, medicine, science, invention, philosophy; in countries and cities, such as France and England, Paris and London; and in individuals, Charles II., James II., William III., and Bolingbroke being obscurely referred to.

SAMUEL RICHARDSON (ENGLAND, 1689–1761), XIX. 350.

201. Pamela (1740), XIV. 32. 1. Ethics. A servant girl resists the seductions of her infatuated master, until he proposes honorable marriage, which she accepts.

202. Clarissa Harlowe (1747-8), XIV. 43. 1. Ethics. 2. Pathos. A young girl is pursued by a libertine, who ruins her against her will. She dies, and he repents and is killed by her cousin in a duel.

203. Sir Charles Grandison (1753), XIV. 54. 1. Ethics. 2. Religion. An heiress, abducted by a villain, is rescued by the hero. They fall in love. But he is in honor bound to an Italian girl, a very devout

Catholic, who has been trying to convert him to her faith. Finding her efforts vain, she gives him up, and, thus released, he marries the English girl.

HENRY FIELDING (ENGLAND, 1707–1754), XIX. 177.

204. The Adventures of Joseph Andrews (1742), VIII. 319. 1. Satire. 2. Adventure. 3. Character. 4. Love. A satire on Richardson's "Pamela" (**201**) who is represented as the hero's sister. Joseph, under temptation, proves to be a marvel of chastity. He and a penniless parson, whose portrait is the distinctive feature of the book, have interesting adventures together on the road. Joseph falls in love with a poor girl; it appears that she is his sister, then, later, not so. It transpires that Joseph is well-born; the two marry, and their troubles are at an end.

205. Jonathan Wild (1743), VIII. 328. 1. Satire. 2. Crime. A burlesque of the heroic apotheosis of criminals. The career of a low, mean thief is depicted as worthy of admiration. He is represented as picking the pocket of the parson at his hanging—and getting a corkscrew.

206. Tom Jones (1749), VIII. 339. 1. Adventure. 2. Humor. 3. Character. A country gentleman adopts a foundling. He incurs the jealous hatred of the heir, a lad of his own age. They both covet the same young lady. After much intrigue and misunderstanding, it developing that the hero is the nephew of the man who adopted him, Tom wins the girl.

207. Amelia (1752), VIII. 356. 1. Law. 2. Imprisonment. 3. Intrigue. 4. Marriage. A soldier is witness of an assault, and, being too poor to bribe the constables, is thrown into prison. Here he becomes intimate with a dissolute woman. Through her he is released. He rejoins his wife and shuns his prison mistress. She is jealous and involves him in a duel and other complications, which are finally resolved to his credit and benefit.

SAMUEL JOHNSON (ENGLAND, 1709–1784), XIX. 276.

208. Rasselas (1759), XI. 139. 1. Philosophy. 2. Ethics. 3. Imagination. A romance of an Abyssinian prince who seeks the secret of happiness, and finds it in "neither youth nor age, solitude nor society, affluence nor poverty, high station nor humble birth, learning nor ignorance, marriage nor celibacy."

LAURENCE STERNE (ENGLAND, 1713–1768), XIX. 387.

209. Tristram Shandy (1759–1767), XV. 462. 1. Humor. 2. Medicine. 3. Satire. 4. Education. 5. Character. 6. Autobiography. The hero has a succession of misfortunes, happening (1) in his geniture (2) to his nose, (3) in his christening, and (4) in his education, the author taking opportunity thereby to poke good-natured fun at fathers and

mothers, doctors, physiognomists, teachers, etc. The chief feature of the book is its delineation of types of character, notably a preacher (whose original was the author himself) and a retired veteran.

210. A Sentimental Journey (1768), XV. 475. 1. Travel. 2. Humor. 3. Sentiment. 4. Adventure. Adventures of a sentimental philosopher, rather amorously inclined, on a journey through France and Italy, with his quaint reflections upon subjects suggested thereby, love, liberty, religion, etc.

HORACE WALPOLE (ENGLAND, 1717–1797), XIX. 417.

211. The Castle of Otranto (1765), XVII. 148. 1. Melodrama. 2. Magic. 3. Ethics. A romance of a mediæval castle, a seat of magical horrors, in which are involved villains and their intended victims, lovers, etc. In the end, crime is punished and virtue rewarded.

TOBIAS GEORGE SMOLLETT (SCOTLAND 1721–1771), XIX. 379.

212. Roderick Random (1748), XV. 310. 1. Autobiography. 2. Sea Life. 3. Adventure. 4. Character. 5. Satire. The career of an apprentice who goes out into the world to seek his fortune. He meets with many adventures, becoming in time a surgeon's assistant on a man-of-war. Here the story becomes autobiographical. The author's experiences as a surgeon in the attack on Carthagena is described, with satirical comments on the mismanagement of the expedition. Later, the hero enters the French army and fights at Dettingen. He returns to England, marries his sweetheart, finds his father whom he had supposed dead, and ends his life in prosperity. Various types of mariners are delineated in semi-caricature.

213. Peregrine Pickle (1751), XV. 323. 1. Adventure. 2. Politics. 3. Authorship. 4. Character. The career of a young man of a satirical turn of mind which involves him in trouble with his sweetheart, and both injures and aids him in his political fortunes. Queer characters, an old sea-dog in particular, are delineated.

214. Ferdinand, Count Fathom (1753), XV. 334. 1. Rascality. 2. Adventure. The adventurous career of a sharper, ending in jail, whence he is generously liberated by a friend whom he had grievously misused.

215. Launcelot Greaves (1761), XV. 345. 1. Adventure. 2. Satire. 3. Insanity. An imitation of Don Quixote (**144**). The hero becomes insane on the subject of knight-errantry, and, clothed in armor, rides forth through the country seeking romantic adventures. In time he lands in an insane asylum, wherein he finds that his lady love is also confined. Both are rescued, and, cured of his delusion, he settles down with her to a happy married life.

216. Humphry Clinker (1771), XV. 356. 1. Humor. 2. Travel. 3. Character. The story of a stupid, faithful servant of a squire on a tour with his family through various cities and resorts of England.

OLIVER GOLDSMITH (ENGLAND, 1728–1774), XIX. 226.

217. The Vicar of Wakefield (1766), IX. 182. 1. Family Life. 2. Intrigue. 3. Rascality. 4. Love. 5. Character. The story of an English vicar and his family, especially a daughter who is abducted by a villain, who also persecutes the good vicar. She is rescued by a good man who truly loves her, and all ends happily.

JOHN MOORE (SCOTLAND, 1729–1802), XIX. 321.

218. Zeluco (1789), XII. 357. 1. Crime. 2. Character. 3. Insanity. The adventures of a brilliant but criminal and debased man. In a jealous frenzy he murders his child, and drives his wife insane temporarily. She recovers her mind at sight of a picture in which is shown a soldier murdering a child. The wife's defender kills Zeluco in a duel, and marries her.

HENRY MACKENZIE (SCOTLAND, 1745–1831), XIX. 303.

219. The Man of Feeling (1771), XII. 117. 1. Sentiment. 2. Character. 3. Adventure. 4. Love. 5. Pathos. A sentimental young man is made the dupe of clever rogues and politicians, and, recognizing that he is unfit to cope with the world, and win a livelihood for himself and the woman with whom he is in love, dies of melancholy.

HANNAH MORE (ENGLAND, 1745–1833), XIX. 323.

220. Cœlebs in Search of a Wife (1809), XII. 374. 1. Marriage. 2. Character. 3. Education. A didactic novel treating of the proper mating of people, education of children, etc. Various types of English society are presented.

FRANCES BURNEY (ENGLAND, 1752–1840), XIX. 73.

221. Evelina (1778), IV. 211. 1. Character. 2. Society. 3. Love. The heroine is a girl of obscure birth who is thrust into polite society ignorant of its manners. The mistakes she makes supply largely the incidents of the story and form the critical situations of the plot. The mystery of her birth is cleared, and her love romance terminates happily.

WILLIAM GODWIN (ENGLAND, 1756–1836), XIX. 208.

222. Caleb Williams (1794), IX. 135. 1. Character. 2. Crime and its Punishment. 3. Remorse. A secretary ferrets out the secret that his employer is guilty of a murder for which he has permitted an innocent man to be hanged. Yet in other respects the employer is a noble man. The secretary denounces him to the police, then, in remorse, tries to save him. The murderer refuses to be saved, admits his guilt, charges his former cowardice to an overpowering fear of public degradation, and dies, leaving his secretary the victim of immedicable remorse.

WILLIAM BECKFORD (ENGLAND, 1759–1844), XIX. 40.

223. VATHEK: AN ARABIAN TALE (1786), II. 382. 1. Magic. 2. Imagination. 3. Extravaganza. A story in imitation of the Arabian Nights Entertainment, employing the same machinery of the supernatural and fantastic.

(HERE MAY FOLLOW 517.)

ANNE RADCLIFFE (ENGLAND, 1764–1823), XIX. 348.

224. THE ROMANCE OF THE FOREST (1791), XIII. 308. 1. Crime 2. Melodrama. A high-born Frenchman flees from punishment for his many crimes. A highwayman forces him to take along a beautiful young girl. He takes up his residence in a deserted abbey said to be haunted. He aids the designs of a wicked marquis to marry her, but she is rescued, after enduring unspeakable terrors in the haunted abbey, and marries a brave young soldier.

225. THE MYSTERIES OF UDOLPHO (1794), XIII. 318. 1. Crime. 2. Melodrama. The hair-raising adventures of a girl in a castle which is a den of thieves, and fitted by them with terrifying machinery to give it the name of being haunted. She is rescued and reunited to her lover, and the villains are punished.

REGINA MARIA ROCHE (IRELAND, 1765–1845), XIX. 354.

226. THE CHILDREN OF THE ABBEY (1798), XIV. 108. 1. Melodrama. 2. Crime. A romantic tale of ladies mistreated by villains, of stolen fortunes, and of lovers united and heirs righted in the end.

MARIA EDGEWORTH (IRELAND, 1767–1849,) XIX. 165.

227. CASTLE RACKRENT (1800), VIII. 132. 1. Irish Life and Character. 2. Rascality. The memoirs of a fictitious Irish family, told by a loyal retainer, who reveals the successful plot of his own rascally son to get possession of the property.

228. THE ABSENTEE (1812), VIII. 138. 1. Anglo-Irish Life and Character. 2. Social Reform. 3. Rascality. Owing to the social ambition of the wife, an Irish landed family live in England, where the husband is unhappy, and the wife ridiculed. The son goes to Ireland, sees the deplorable condition of some of their tenants, frustrates the plot of a rascally agent, and persuades his parents to return home, and become model landlords.

WALTER SCOTT (SCOTLAND, 1771–1832), XIX. 364.

229. WAVERLEY (1814), XIV. 273. 1. History. 2. Love. 3. Adventure. The adventures of an English officer among Highlanders in the war with the Pretender, Charles Stuart, and his love complications with two Scotswomen.

230. GUY MANNERING (1815), XIV. 286. 1. Adventure. 2. Character. 3. Astrology. 4. History. A romance of the middle of the 18th century, depicting characters of the time, a gipsy, a smuggler, and the

author's tutor. The titular hero pretends to be an astrologer, and casts the horoscope of the real hero, which is singularly verified by his romantic career.

231. The Antiquary (1816), XIV. 300. 1. Character. 2. Antiquarianism. 3. Love. 4. History. A tale of the closing years of the 18th century, in which are presented the quaint characters of an antiquarian and a royal bedesman or beggar. There is a love plot which turns upon the recognition of a natural son.

232. The Black Dwarf (1816), XIV. 313. 1. Character. 2. History. 3. Love. The story of a deformed recluse during the war of the Pretender James. He prevents a girl sacrificing herself in marriage to save her father.

233. Old Mortality (1816), XIV. 323. 1. History. 2. Character. 3. Religion. 4. Love. A romance of the rising of the Covenanters in 1679–1690. Their leader is the chief character of interest. Colonel Claverhouse and the Duke of Monmouth appear in the story. With the historical narrative is entwined a love romance.

234. Rob Roy (1817), XIV. 337. 1. History. 2. Character. 3. Love. A story of the chief of the Macgregor clan, during the Revolution of 1715. Various types of Scotch character are depicted, and a love romance is intertwined with the historical narrative.

235. The Heart of Midlothian (1818), XIV. 350. 1. History. 2. Bravery. 3. Character. A romance of the Porteous Riot in Edinburgh. A girl condemned to death for infanticide is saved by her sister walking to London and procuring a pardon from Queen Caroline through intercession of the Duke of Argyle.

236. The Bride of Lammermoor (1819), XIV. 363. 1. Tragedy. 2. Character. 3. Poverty. The family of the beloved of a poor gentleman separates her from him, and cause her to marry another. She becomes insane, and kills her husband on the wedding night. The lover, riding to a duel with her brother, is swallowed up in a quicksand. His servant is a quaint character, who adopts ludicrous expedients to conceal his master's poverty.

237. A Legend of Montrose (1819), XIV. 374. 1. History. 2. Character. 3. Adventure. A Scotch mercenary who had served under Gustavus Adolphus of Sweden, enlists under the Earl of Montrose, commander of the Royalist forces in Scotland in the Revolution against Charles I. Captured and imprisoned, he escapes with a Highland chief. A love story is intertwined with the narrative of adventure.

238. Ivanhoe (1819), XIV. 386. 1. History. 2. Adventure. 3. Chivalry. 4. Character. 5. Witchcraft. A romance of chivalric adventure in the days of Richard I. and his regent John. Robin Hood, the outlaw, is a character in the book. The titular hero is beloved by a Jewess who succors him in prison. He becomes her champion when she is tried for witchcraft.

239. The Pirate (1820), XIV. 399. 1. Piracy. 2. History. 3. Magic. The love romance of a gallant pirate and a Shetland girl. Goffe, a famous pirate, appears in the story. A sibyl plays a leading part in the plot.

240. The Monastery (1820), XIV. 413. 1. History. 2. Magic. 3. Literature. 4. Religion. A tale of Elizabethan days in Scotland, when the Reformed religion was supplanting the Catholic. A tutelary spirit of a family plays a magical part in the plot. An interesting character is a follower of Lyly, the English dramatic poet who introduced "Euphuism," or affected speaking, into the royal court.

241. The Abbot (1820), XIV. 427. 1. History. 2. Religion. A sequel to the "Monastery," containing an account of the imprisonment of Queen Mary of Scotland.

242. Kenilworth (1821), XV. 1. 1. History. 2. Tragedy. The story of the murder of the wife of the Earl of Leicester, at his instigation. Queen Elizabeth and her courtiers appear in the story.

243. The Fortunes of Nigel (1822), XV. 16. 1. History. 2. Business. The career of George Heriot, founder of Heriot's Hospital in Edinburgh, who rose to be the King's goldsmith and banker. With this is implicated a love romance concerning his god-daughter. King James I. and his courtiers appear in the story.

244. Peveril of the Peak (1823), XV. 32. 1. History. 2. Religion. Founded on the alleged conspiracy of the Roman Catholics to murder Charles II. and re-establish their Church in England. These matters separate two lovers, who are reunited by the king.

245. Quentin Durward (1823), XV. 46. 1. History. 2. Love. 3. Character. The hero is a Scots soldier in the service of Louis XI. of France during his trouble with the Duke of Burgundy. By his bravery he wins the hand of a princess. Delineation of the character of Louis XI. is notable.

246. St. Ronan's Well (1823), XV. 62. 1. Tragedy. 2. Character. The scene is laid at a watering-place, where various types of character are assembled. A wronged girl dies, and her brother kills her undoer in a duel.

247. Red Gauntlet (1824), XV. 74. 1. History. 2. Loyalty. A tale of the loyalty of a family to the Pretender, Charles Edward.

248. The Betrothed (1825), XV. 88. 1. History. 2. Love. A knight goes to the Crusades leaving his betrothed in charge of his nephew. Though loving each other each remains true to the trust. The knight returns and confutes the scandal that a villain has spread abroad. The villain is slain by an assassin in error for the knight. The knight unites the lovers.

249. The Talisman (1825), XV. 102. 1. History. 2. Chivalry. 3. Character. A tale of the Crusades in which the contrast between Oriental and Occidental character is presented. The hero is David, Prince Royal of Scotland. Richard I. of England and Saladin, the Saracen, appear in the story.

250. Woodstock (1826), XV. 116. 1. History. A tale of the English Revolution, immediately after the defeat of Charles II. by Cromwell at the battle of Worcester. The King is saved from capture by a loyal subject who impersonates him, and who is condemned to death by Cromwell, and saved upon reconsideration.

251. The Fair Maid of Perth (1828), XV. 130. 1. History. 2. Heroism. A young armorer defends his sweetheart from David, son of Robert III. of Scotland, who would carry her away. He afterward takes part as a substitute in a duel between two Highland clans, and refuses knighthood and wealth which the Black Douglas would confer on him for his bravery.

252. Anne of Geierstein (1829), XV. 144. 1. History. 2. Loyalty. 3. Adventure. The adventures of a young Englishman among the Swiss at the time of their war with the Duke of Burgundy. The hero wins the love of a daughter of a Swiss noble, who sanctions their marriage on the eve of his parting on a dangerous quest—the killing of the Duke of Burgundy at the command of the Vehmegericht, or Secret Tribunal.

253. Count Robert of Paris (1831), XV. 159. 1. History. 2. Adventure. 3. Animals. A knight of the First Crusade has many adventures at the court of Alexius Comnenus of Constantinople. Cast into a dungeon, he kills a tiger that he finds therein and subdues an orang-utan. He fights in single combat with Hereward, the English patriot and outlaw, and spares his life at the request of his wife's attendant, who is in love with Hereward.

254. Castle Dangerous (1831), XV. 174. 1. History. 2. Chivalry. Robert Bruce is battling against Edward I. of England. An English knight enters into single combat with Sir James Douglas for the possession of Douglas Castle, and of the lady love of the Englishman. Only on hearing of Bruce's victory does he yield to Douglas, and then he is ordered to surrender himself to his beloved.

MATTHEW GREGORY LEWIS (ENGLAND, 1775–1818), XIX. 293.

255. The Monk (1795), XII. 11. 1. Magic. 2. Religion. 3. Melodrama. A monk yields to temptation, and becomes a monster of hypocrisy, lust, and murder. He sells his soul to the devil, who requires it in person.

JANE AUSTEN (ENGLAND, 1775–1817), XIX. 21.

256. Sense and Sensibility (1811), I. 377. 1. Character. 2. Marriage. 3. Love. 4. Family Life. A story of English country gentry, presenting shrewd studies of character, especially in relation to affairs of the heart, in which the common-sense attitude is contrasted with the emotional.

257. Pride and Prejudice (1813), I. 387. 1. Character. 2. Marriage. 3. Love. 4. Family Life. A story of the love affairs of two sisters which are complicated by pride of birth and prejudice against character in the parties themselves and their relatives.

258. Mansfield Park (1814), I. 398. 1. Character. 2. Marriage. 3. Love. 4. Family Life. A story in which traits of character are exhibited in family relations, pleasant and unpleasant, and in marriages, happy and unhappy.

259. Emma (1815), I. 408. 1. Character. 2. Marriage. 3. Love. 4. Family Life. A story of English country gentry, in which a number of interinvolved love affairs are presented, that of the heroine remaining to the last, because dependent on the straightening out of all the others.

260. Persuasion (1818), I. 418. 1. Character. 2. Marriage. 3. Love. 4. Family Life. A story of English country gentry, in which a number of love affairs are involved. The heroine has been persuaded to break her engagement to a young man because both families object to the alliance. Later, these objections are removed, and the marriage takes place.

261. Northanger Abbey (1818), I. 427. 1. Character. 2. Love. 3. Family Life. Fashionable life at Bath and home life at a country seat are depicted. There are several love affairs, the principal one being complicated by the objections of the man's father, which are finally removed.

JANE PORTER (ENGLAND, 1776–1850), XIX. 343.

262. Thaddeus of Warsaw (1803), XIII. 248. 1. History. 2. Melodrama. A Polish noble who has fought unsuccessfully to free his country from the tyranny of Catherine of Russia, flees to England, where he falls in love. Discovering, as he thinks, that a disreputable English nobleman is his father, he discontinues his suit. Later, he finds that his father is another English lord, of high character. The lord recognizes him as his son and he marries the lady of his love.

263. The Scottish Chiefs (1810), XIII. 260. 1. History. 2. Tragedy. A love romance founded on the career of William Wallace, the hero of Scotland. He marries the heroine on the day of his execution, and she dies of grief of remembrance on the day Robert Bruce is crowned.

THOMAS MOORE (IRELAND, 1779–1852), XIX. 322.

264. The Epicurean (1827), XII. 368. 1. Philosophy. 2. Archæology.

3. Religion. A recreation of Egyptian life and customs in the early days of Christianity when it was in conflict with Greek pagan philosophy, especially that of Epicurus.

JOHN GALT (SCOTLAND, 1779–1839), XIX. 197.

265. LAWRIE TODD (1832), IX. 88. 1. Pioneer Life. 2. Labor. 3. History. The experiences of a Scotch settler in the Genesee valley of New York State about 1800. He rears a family, develops a nail-making industry and other enterprises at Rochester, visits Scotland, and, though almost a dwarf in stature, and of middle age, brings home a fine young widow as his wife, thereby disappointing an aged spinster.

GEORGE CROLY (IRELAND, 1780–1860), XIX. 107.

266. SALATHIEL (1827), VI. 49. 1. Legend. 2. History. 3. Adventure. 4. Religion. 5. Magic. The romance of the Wandering Jew, who, assuming the responsibility for Jesus's death, was condemned to roam the earth till the Second Coming. He meets with many adventures: is at the burning of Rome by Nero; leads the revolt of the Jews of Palestine against Rome, and beholds the fall of Jerusalem, and the triumph of Titus; leads Alaric the Goth against Rome; inspires Mohammed to avenge the Jews, maltreated by the Christians, and brings the Crusaders to expell the Saracens from the Temple at Jerusalem which they had polluted. He is seized with the passions of invention and discovery, becoming an alchemist, and one of the first printers, and a companion of Columbus. He becomes a poet with Petrarch, an artist with Angelo, a reformer with Luther, etc.

JAMES J. MORIER (ENGLAND, 1780–1849), XIX. 324.

267. THE ADVENTURES OF HAJJI BABA OF ISPAHAN (1824), XII. 383. 1. Persian Life. 2. Adventure. The wandering adventures of a clever, unscrupulous young Persian, who finally achieves a brilliant success.

CHARLES MATURIN (IRELAND, 1782–1824), XIX. 314.

268. MELMOTH THE WANDERER (1820), XII. 249. 1. Madness. 2. Magic. 3. The Inquisition. 4. Hindu Mythology. 5. Tragedy. A wild tale of a madman, of whom the devil had prophesied that he would become insane. He describes the horrors of the Inquisition, and the murderous worship of the Hindu goddess Kali, and the story ends with his self murder.

SUSAN E. FERRIER (SCOTLAND, 1782–1854), XIX. 175.

269. THE INHERITANCE (1824), VIII. 290. 1. Wealth. 2. Love. 3. Character. The troubles of a headstrong girl who has become heir of a rich estate. Her mother, her betrothed, who is a fortune-hunter, and her guardian, who truly loves her, order her life and affairs contrary to her liking, the mother and betrothed for the worse, the guardian for

the better. At last she disobeys her mother's commands to bear the insolence of a strange man, and he reveals himself as her father. She loses her wealth, her betrothed jilts her, and her guardian proposes to her. It then transpires that her putative father is an impostor, and all ends happily.

THOMAS LOVE PEACOCK (ENGLAND, 1785–1886), XIX. 338.

270. Headlong Hall (1816), XIII. 189. 1. Character. 2. English Country Life. A study of eccentric types of character gathered together in an English country house.

THOMAS DE QUINCY (ENGLAND, 1785–1859), XIX. 128.

271. The Avenger (1853), VI. 366. 1. Crime. 2. Tragedy. 3. Love. A French officer is captured and tortured to death by a jailer in a German town. His wife, a Jewess, is subjected to inhuman treatment by the citizens. Years after their son comes incognito to the town and wreaks terrible vengeance on their abusers, even killing one man with whose granddaughter he had fallen in love.

MICHAEL SCOTT (SCOTLAND, 1789–1835), XIX. 363.

272. Tom Cringle's Log (1833), XIV. 264. 1. Sea Life and Character. 2. History. 3. Adventure. The log of a British sailor during the War of 1812 with the United States.

FREDERICK MARRYAT (ENGLAND, 1792–1848), XIX. 313.

273. Japhet in Search of a Father (1836), XII. 214. 1. Adventure. 2. Gipsy Life. The story of a foundling's many and varied adventures—among gipsies and high society—undertaken to find his father, which he finally does among the aristocracy.

274. Mr. Midshipman Easy (1836), XII. 226. 1. Sea Life. 2. Satire. 3. Adventure. A story of the adventures of a young naval officer. The author satirizes the democratic doctrine of equal natural rights by showing the hero in his ridiculous attempts to assert them on shipboard.

275. The Little Savage (1848), XII. 237. 1. Youth. 2. Adventure. 3. Religion. 4. Animals. The story of a boy Crusoe, who grows up in savagery, obeying his natural impulses until taught better things by a woman missionary. A pet seal is one of the interesting features of the story.

WILLIAM CARLETON (IRELAND, 1794–1869), XIX. 83.

276. Willy Reilly (1855), IV. 301. 1. Religious Persecution. 2. Love. 3. Insanity. The love of a Catholic man and a Protestant girl during the religious strife in Ireland. The heroine becomes insane over the conviction of her lover, but recovers her reason on his release from prison.

MARY WOLLSTONECRAFT SHELLEY (ENGLAND, 1797–1851, XIX. 372.

277. FRANKENSTEIN (1816), XV. 238. 1. Imagination. 2. Allegory. 3. Magic. A man endows a human monster whom he has formed, with life, and this pursues its creator to his death.

SAMUEL LOVER (IRELAND, 1797–1868), XIX. 298.

278. HANDY ANDY (1842), XII. 52. 1. Humor. 2. Irish Character. The amusing bulls and blunders of a raw young Irishman.

JOHN BANIM (IRELAND, 1798–1842), XLX. 33.

279. BOYNE WATER (1826), II. 287. 1. History. 2. Patriotism. 3. Love. 4. Tragedy. 5. Divination. A romance of civil war in Ireland (James II. vs. William III.). A Protestant brother and sister love a Catholic sister and brother respectively, but are divided by the war. A witch foretells a tragic outcome for one match and a happy one for the other, which prophecy is realized. Historic characters introduced are: Generals Kirke, Schomberg, and Sarsfield.

LEITCH RITCHIE (SCOTLAND, 1800–1865), XIX. 352.

280. THE ROBBER OF THE RHINE (1833), XIV. 77. 1. History. 2. Crime. A romance founded on the career of the famous bandit Schinderhannes.

G. P. R. JAMES (ENGLAND, 1801–1860), XIX. 272.

281. HENRY MASTERTON (1832), XI. 85. 1. History. 2. Adventure. 3. Love. The romantic adventures in love and war, in England and France, of a Cavalier in the English Revolution. Generals Ireton and St. Maur appear in the story.

HARRIET MARTINEAU (ENGLAND, 1802–1876), XIX. 314.

282. THE HOUR AND THE MAN (1840), XII. 203. 1. History. 2. Heroism. 3. Slavery. A romance of the career of Toussaint L'Ouverture, the heroic liberator of San Domingo. Napoleon I. appears in the story.

EDWARD GEORGE EARLE BULWER-LYTTON (ENGLAND, 1803–1873), XIX. 71.

283. FALKLAND (1827), III. 335. 1. Melodrama. 2. Psychic Phenomena. A man of compelling will, who has tempted beyond her resistance a married woman to elope with him, meets her ghost at the assignation.

284. PELHAM: OR, ADVENTURES OF A GENTLEMAN (1827), III. 340. 1. Gambling. 2. Melodrama. 3. Society. A titled gambler betrays a girl and her lover plots his ruin. The gambler is murdered, and the teller of the story believes his enemy has killed him. Being in love with the sister of the suspected assassin, the story-teller avoids her and him, whereupon the suspect proves his innocence.

285. The Disowned (1828), III. 355. 1. Melodrama. 2. Society. A son whose mother had eloped after his birth with a lover, is disowned by his putative father. The young man, after various vicissitudes, attains a position in society, and falls in love. The girl's parents, however, object to him because of his unknown antecedents, and favor another suitor. The lover discovers that his rival is his half brother, and suffers the imputation of cowardice rather than fight him. Then the "Disowned" is acknowledged as his son and heir by his father, and all is made right.

286. Devereux (1829), III. 365. 1. Adventure. 2. Melodrama. 3. History. A tale of enmity between twin brothers, each of whom loves a third younger brother. The younger lad falls under the influence of a priest, who is scheming for the restoration of the Stuarts, and contrives the villainy which one twin supposes practised against him by the other. Lord Bolingbroke enters as a character into the story.

287. Paul Clifford (1830), III. 378. 1. Crime. 2. Melodrama. The hero is a robber, who is represented as possessed of an heroic and even tender nature. He is reclaimed from his evil life.

288. Eugene Aram (1832), III. 391. 1. Crime. 2. History. 3. Character. A novelization of a real murder, in which the character of the criminal, a man of education, is made the subject of special presentation.

289. Godolphin (1833), III. 406. 1. Character. 2. Love. 3. Astrology. 4. Politics. 5. The Theater. 6. Tragedy. The hero is a young man swayed by various influences and interests, astrology, politics, the theater, etc., chiefly represented in the persons of women. His end is tragic.

290. The Last Days of Pompeii (1834), III. 415. 1. History. 2. Archæology. 3. Love. 4. Tragedy. A novel based upon the tragic historic event of the destruction by earthquake of Pompeii. A blind girl is the distinctive character of the story.

291. Rienzi: The Last of the Tribunes (1835), IV. 1. 1. History. 2. Tragedy. 3. Love. The principal and titular character is an historic personage, a mediæval dictator of Rome who strove to save the state from the feuds of the houses of Orsini and Colonna. The interest of romance is added to that of history by developing the part played by his wife in the situation which culminated in his assassination.

292. Ernest Maltravers (1837), IV. 13. 1. Melodrama. 2. Crime. 3. Love. A daughter of an assassin saves the life of a handsome young traveller, and he takes her into his household and educates her. She loves him, but he is in love with a high-born lady. This woman is done to death by two villains, one of whom becomes a maniac, after shouldering the sole responsibility of the villainy.

293. Alice; or, The Mysteries (1838), IV. 26. 1. Melodrama. 2. Crime. 3. Love. A sequel to "Ernest Maltravers." The hero is about to wed a young girl, when he is told that she is his child by the assassin's

daughter, who had been stolen away from him. He finds the mother and learns the story is untrue, and they are united over the grave of the true child. The chief of the villains who separated them, now become a lord, is strangled by his tool, the maniac, who thereupon drowns himself.

294. Leila; or, The Siege of Granada (1838), IV. 40. 1. History. 2. Love. 3. Religious Persecution. 4. Magic. A romance based upon the Spanish conquest of the Moors. The heroine is a beautiful Jewess, beloved by Muza, the chief general of Boabdil, the Moorish king. Her father, a sorcerer, gives her as a hostage for the Jews to Ferdinand, the Spanish king. Through Queen Isabella and Torquemada she is converted to Christianity. Her father slays her as she is about to take the nun's veil, and he is torn in pieces by the mob.

295. Night and Morning (1841), IV. 51. 1. Melodrama. 2. Crime. 3. Character. 4. Love. Two brothers are robbed of their inheritance by their uncle. The elder, a high-strung and bold spirit, refuses to compound for the injury, while the younger, a weaker soul, does so. They love the same woman, and the elder resigns her to the younger; he is rewarded, however, by the realization that his benevolence to an outcast girl has insensibly grown into love.

296. Zanoni (1842), IV. 61. 1. Magic. 2. Love. 3. History. 4. Tragedy. The hero is a Rosicrucian who barters supernatural power for love, substituting himself for his wife as the victim of the guillotine in the Reign of Terror. Robespierre, Desmoulins, Nicot, and René Dumas appear as characters in the story.

297. The Last of the Barons (1843), IV. 73. 1. History. 2. Invention. 3. Politics. 4. Love. 5. Magic. A love romance founded on the War of the Roses. It is democratic in spirit. One of the characters is an inventor who is looked upon as a wizard. King Edward IV. is represented in an evil light, and Warwick, the King-maker, the titular hero, in a favorable one. Richard of Gloucester, the Duke of Clarence, Margaret of Anjou, Henry VI., Friar Bungay, the necromancer, and other historic personages appear in the story.

298. Lucretia; or, The Children of the Night (1847), IV. 155. 1. Crime. 2. Insanity. 3. Tragedy. The titular character by intrigue attains social position, and by murder attempts to retain it. She is exposed, however, by a man whom she has poisoned to close his mouth, and who proves to be her own son, upon the discovery of which she goes mad.

299. Harold (1848), IV. 84. 1. History. 2. Love. 3. Magic. A love romance founded on the Norman Conquest. Astrology, and sorcery play an important part in the mechanism of the plot. Edward the Confessor, William the Conqueror, Earl Godwin and his sons, especially Harold, who is the titular hero, and other historic personages, are characters in the story.

300. The Caxtons (1849), IV. 95. 1. Character. 2. Humor. 3. Business. 4. Rascality. Various types of character in a family, the absent-minded scholar, who is the father, the sanguine promoter, who is the uncle, the rascal cousin, who is reclaimed, etc., presented in a humorous vein.

301. My Novel (1853), IV. 106. 1. Character. 2. Humor. 3. Melodrama. 4. Politics. 5. Journalism. 6. Love. A novel in diverse veins, containing humorous sketches of village characters, such as a doctor, an Italian exile who is restored at the end to his noble rank at home; an idyllic romance of a poor poet and an outcast girl; studies of journalism and politics, all woven into a somewhat conventional melodramatic plot of mistaken identity disclosed, and villainy unmasked.

302. What Will He Do with It? (1858), IV. 122. 1. Character. 2. Melodrama. 3. Love. 4. Crime. A study of English domestic life, with a melodramatic plot, in which one character stands out with distinction —a woman who frustrates the plans of her villainous lover, to keep him in her power.

303. A Strange Story (1862), IV. 134. 1. Magic. 2. Medicine. 3. Crime. An Englishman murders an Arabian sorcerer, and gains possession of an elixir imparting youth and magical powers. Returning to England, he uses his black arts to attach to himself a girl of mediumistic temperament. Her lover, however, a doctor, frustrates him.

304. The Coming Race (1871), IV. 163. 1. Science. 2. Imagination. 3. Sociology. A mining engineer penetrates into an underworld, inhabited by people who have advanced far beyond our race in science, industry, and social organization. They have especially developed the power of the will into a force called *vril*, which is an agent of either destruction or construction.

305. Kenelm Chillingly (1872), IV. 144. 1. Character. 2. Love. 3. 3. Renunciation. 4. Art. The hero is a young man of strong though eccentric personality. He renounces a girl, whose love he had won, to her benefactor, an artist, whose inspiration she is. The girl dies, before her marriage, with a broken heart.

306. The Parisians (1873), IV. 171. 1. Parisian Society. 2. Politics. 3. Love. A love romance dealing with typical characters in Parisian society and politics during the Second Empire, and the Franco-Prussian War.

307. Pausanias the Spartan (1875), IV. 179. 1. History. 2. Love. 3. Tragedy. An historical romance based on the story of the Spartan regent who slew by mistake his beloved, as she stole by night to his couch.

GERALD GRIFFIN (IRELAND, 1803–1840). XIX. 235.

308. The Collegians (1828), IX. 274. 1. Tragedy. 2. Character. A young Irish gentleman, spoiled by his mother, secretly marries a peasant girl; later he is dragged by his mother into marriage with a woman of his rank. He orders his servant to get his real wife out of the way, which the servant interprets as an order for her murder. This man kills her and is assaulted by the husband. The servant denounces him to the police, and he is apprehended for the crime, and, despite his mother's protest, confesses it. The mental torture of the husband is admirably portrayed.

GEORGE HENRY BORROW (ENGLAND, 1803–1881), XIX. 60.

309. Lavengro: The Scholar—The Gipsy—The Priest (1851), III. 151. Gipsy Life. 2. Adventure. 3. Autobiography. 4. Authorship. 5. Religious Fanaticism. 6. Boxing. A semi-autobiographical romance of rambling adventure in Scotland, Ireland, and Wales, chiefly among gipsies. The hero is about to be killed by a mad gipsy woman when he is rescued by a Welsh preacher, a fanatic. He beats a bully in a fist fight and wins the admiration of a woman of the bully's following, who becomes the hero's companion.

BENJAMIN DISRAELI, EARL OF BEACONSFIELD (ENGLAND, 1805–1881), XIX. 153.

310. Vivian Grey (1826), VII. 133. 1. Autobiography. 2. Politics. 3. History. 4. Gambling. 5. Love. A romance of a young man's career in love and politics. The hero is a portrait of the author, and the following personages of the time are represented under assumed names: Wellington, Prince Esterhazy, the rich Mrs. Coutts, Prince Gortschakoff, the Marquis of Hertford, Theodore Hook, and Lord Brougham. Gambling at a German watering-place is vividly described.

311. The Young Duke (1831), VII. 147. 1. English Nobility. 2. Politics. 3. Love. A romance of titled folk, dealing with intrigues in love and politics. The triumph in Parliament of the hero is strangely prophetic of the author's subsequent career.

312. Contarini Fleming (1832), VII. 158. 1. Travel. 2. Psychic Phenomena. 3. Authorship. 4. Autobiography. A young German noble, son of an Italian woman, visits Italy—where he snatches from the altar a girl about to become a bride of the church—Spain, the Holy Land, and other countries. The places he visits he has anticipated in dreams. The romance is semi-autobiographical in its account of the hero's novel-writing.

313. Alroy (1833), VII. 169. 1. History. 2. Adventure. 3. Magic. 4. Religion. 5. Tragedy. A romance, partly historical, partly imaginative, of a Jewish "Prince of the Captivity," telling of the hero's battles, mystical adventures, unfortunate love, and tragic death.

314. Henrietta Temple (1836), VII. 182. 1. English Aristocracy. 2. Love. A romance of the upper English classes, in which love is represented as an immediate and intuitive perception of affinity which knows no barrier of disparity of age.

315. Venetia (1837), VII. 192. 1. History. 2. Authorship. 3. Love. 4. Tragedy. A story of tragic love, founded on the true romances of Byron and Shelley, who, with Byron's uncle and mother, Shelley's daughter (the heroine), Bishop Wilberforce, and others, are represented under assumed names.

316. Coningsby (1844), VII. 203. 1. Politics. 2. Social Reform. 3. History. 4. Love. The career of a young statesman, intent on improving social conditions. He is beloved and aided by noblewomen, and he has brilliant men as political foes and allies. Among these may be mentioned the following statesmen appearing under assumed names: Gladstone, Bright, Baron de Rothschild, and the Marquess of Hertford, Baron von Humboldt, and Theodore Hook are also found thinly disguised in its pages.

317. Sybil (1845), VII. 217. 1. Politics. 2. Social Reform. 3. History. 4. Labor. 5. Love. The events cover the period of industrial depression in England from 1837 to 1842. The hero, a member of Parliament, leads an agitation for the relief of the workingmen. These rise in riots, incited by the hero's rival in love, who is killed. The hero saves his sweetheart from the rioters.

318. Tancred (1847), VII. 227. 1. Religion. 2. Magic. 3. History. 4. Adventure. 5. Love. A romance of Oriental love and adventure, tinged with mysticism, intended to harmonize Christianity and Judaism. Baron de Rothschild and other of the author's contemporaries appear in the story under fictitious names.

319. Lothair (1870), VII. 235. 1. Religion. 2. History. 3. English Aristocracy. A novel based on the Anglican movement toward Roman Catholicism, and the Italian Revolution under Garibaldi. The chief characters are members of the English aristocracy. Lothair, the hero, represents in character the Marquis of Bute; other persons in real life represented are Cardinal Manning, Professor Goldwin Smith, Monsignore Capel, etc.

320. Endymion (1880), VII. 249. 1. Autobiography. 2. History. 3. Politics. A romance founded on the author's own rise to the premiership. Public characters represented under fictitious names are: the Rothschilds, Queen Hortense of Belgium, Napoleon III., Bismarck, the Earl of Derby, Lord Palmerston, Cardinal Wiseman, Harcourt, Lady Burdett-Coutts, Richard Cobden, Dickens, Thackeray, et al.

WILLIAM HARRISON AINSWORTH (ENGLAND, 1805–1882), XIX. 6.

321. The Tower of London (1840), I. 94. 1. History. 2. Tragedy. Story of the execution of Lady Jane Grey.

322. Jack Sheppard (1845), I. 106. 1. Crime. 2. Melodrama. 3. History. Romantic version of the career of a noted English criminal.

CHARLES LEVER (IRELAND, 1806–1872), XIX. 291.

323. Charles O'Malley (1841), XI. 401. 1. Adventure. 2. History. 3. Character. The adventures in love and war of a devil-may-care young Irishman. He fights under Wellington in Spain, and in the Waterloo campaign, where he is brought before Napoleon I. as a prisoner.

324. Tom Burke of Ours (1844), XI. 411. 1. Adventure. 2. History. 3. Love. The adventures of an Irish soldier in the French army under Napoleon I., and his love for a maid of honor to the Empress Josephine.

HENRY COCKTON (ENGLAND, 1807–1853), XIX. 96.

325. Valentine Vox, the Ventriloquist (1840), V. 7. 1. Ventriloquism. 2. Humor. 3. Rascality. A ventriloquist creates many amusing situations by his art. He wins the love of a fine girl whose putative father turns out to be a rascal, shortly after which her real father is discovered. The rascal has lovable traits, and the delineation of his character is the worthiest feature of the story.

SAMUEL WARREN (ENGLAND, 1807–1877), XIX. 421.

326. Ten Thousand a Year (1841), XVII. 198. 1. Law. 2. Character. 3. Crime. A mean-spirited shop-clerk inherits a great fortune and makes himself ridiculous in dissipating it. A legal sharper gets hold of him and robs him. It is found that there is a flaw in the inheritance, and, after a suit at law, the rightful owners come into possession; whereupon the sharper commits suicide and the false heir dies of debauchery in a debtors' prison.

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ELIZABETH GASKELL (ENGLAND, 1810–1865), XIX. 199.

327. Cranford (1853), IX. 96. 1. Village Life. 2. Character. 3. Humor. A novel of English village life, with special study of feminine characteristics. There is an affecting romance of an old maid saved from poverty by the return of a lost brother, and a partially humorous, partly pathetic tale of a traveling conjurer.

WILLIAM M. THACKERAY (ENGLAND, 1811–1863,) XIX. 401.

328. Catherine (1840), XVI. 293. 1. Crime. 2. Satire. Based on the burning of a woman for the revolting murder of her husband in 1726. A realistic story of vice and crime, written to satirize a contemporary habit among novelists of investing these subjects with romance.

329. Barry Lyndon (1844), XVI. 304. 1. Rascality. 2. Adventure. 3. Gambling. 4. Satire. The career of a despicable Irish adventurer and card-sharper in Dublin, London, and European courts. He mar-

ries an heiress and ruins her life. The story was written in burlesque of Bulwer-Lytton's "Pelham," which is a romantic treatment of the same sort of a man.

330. Pendennis (1848), XVI. 316. 1. Character. 2. Youth. 3. Love. The career of a thoughtless, spoiled young man, who involves himself in debts, scrapes with actresses, etc., from which his mother rescues him at great sacrifice, and through all of which a girl who loves him patiently awaits his coming to a realization of the true meaning of life.

331. Vanity Fair (1848), XVI. 332. 1. Rascality. 2. Character. 3. History. The career of an adventuress among English aristocracy. The delineation of character is the chief feature of the story. The battle of Waterloo is its central event.

332. Henry Esmond (1852), XVI. 346. 1. History. 2. Character. 3. Love. A romance of the days of the Pretender James. The hero is a legitimate son of a gentleman by a low-born wife, whom he allows to be thought illegitimate. He is taken into the household of his uncle, where he becomes devoted to the wife and daughter. The latter is a coquette, and, as the years pass, leads him a pretty dance. The former is a noble woman, and sides with him against her daughter. Finally, on her becoming a widow, and his breaking the daughter's spell, they marry, and settle in Virginia.

333. The Newcomes (1855), XVI. 359. 1. Paternal Love. 2. Character. 3. Youth. 4. Banking. An Indian officer devotes himself to his motherless boy, standing by him in his foolish expenditures, his love troubles, etc. To gain money for him he enters into speculation, and is ruined by the failure of his bank. He sacrifices everything to his creditors and dies a noble type of gentleman and father.

334. A Shabby-Genteel Story (1857), XVI. 370. 1. Character. 2. Comedy. The love affairs, social intrigues, etc., of various types of character in a boarding house.

335. The Virginians (1859), XVI. 379. 1. History. 2. Character. 3. Brotherly Love. A sequel to "Henry Esmond" (**332**). Esmond's two grandsons return to England, where one enters the army. He is a spendthrift, and his brother pays his debts, involving himself in trouble. The American Revolution breaks out, and they take opposite sides, but remain good friends. Generals Wolfe and Washington appear in the story.

336. Lovel the Widower (1860), XVI. 390. 1. Character. 2. Comedy. A stage dancer becomes governess of a widower's children. She attracts a number of men, and so when her former career is revealed there is instant denunciation from their women of the circle, which is stilled by the widower marrying her.

337. The Adventures of Philip (1862), XVI. 400. 1. Family Relations. 2. Character. 3. Journalism. A doctor deceives a poor girl with a mock marriage, and elopes with a rich one. His son by the second

woman learns of these facts, and, breaking with his father, strikes out in an independent career as a journalist. The father embezzles the son's inheritance, but the young man bravely endures poverty, and wins the love of a young girl, and finally, inherits wealth.

CHARLES DICKENS (ENGLAND, 1812–1870), XIX. 135.

338. Pickwick Papers (1837), VI. 400. 1. Humor. 2. Character. 3. Adventure. 4. Law. 5. Imprisonment. A humorous tale of a group of eccentric characters, of which the chief are the titular hero and his servant, Sam Weller, who is remarkable for his witticisms. Mr. Pickwick gets into awkward situations with ladies eligible for matrimony, from which Sam does his best to extricate him. However, he loses a suit against him for breach of promise, and suffers imprisonment rather than pay damages, and is released by paying the costs.

339. Oliver Twist (1838), VI. 410. 1. Youth. 2. Poverty. 3. Crime. 4. Tragedy. A foundling passes from the workhouse into apprenticeship, and escapes from ill treatment to be taken up by thieves. He is rescued by a gentleman, retaken by the thieves, and by the aid of a woman escapes again with clues which reveal his parentage. The woman is murdered by her lover, who kills himself by accident in attempting to escape from the police. The hero is adopted by the gentleman who first rescued him.

340. Nicholas Nickleby (1839), VI. 420. 1. Education. 2. Youth. 3. Rascality. 4. Character. 5. Adventure. A cruel money-lender gets rid of his dead brother's son by securing him a place as teacher in a private school, where unfortunate children are "taken in and done for" for the money their heartless parents supply to have them out of sight. He beats the wicked schoolmaster, and runs away with a simple-minded waif, and after various adventures returns home to find his sister made the prize of the uncle's dealings with scoundrels. The uncle's designs are frustrated; the simpleton is revealed as his son, and he hangs himself.

341. The Old Curiosity Shop (1840), VII. 1. 1. Youth. 2. Rascality. 3. Character. 4. Adventure. 5. Pathos. 6. Gambling. An old gambler and his granddaughter escape from the toils of a villainous usurer by flight. The usurer hunts for them as well as the gambler's brother, who wishes to aid them. The fugitives have many adventures with eccentric people. The usurer is foiled, and is accidentally drowned, and the brother finds the gambler with brain distracted by the death of the grandchild.

342. Barnaby Rudge (1841), VII. 11. 1. History. 2. Crime and its Detection. 3. Character. 4. The Raven. A story dealing with the "No Popery" riots of 1780. The mysterious perpetrator of an old murder is discovered, proving to be the father of the hero, a half-witted boy, who has an impish raven as a pet. A character study of Lord Chesterfield is made in the person of one of the characters.

343. Martin Chuzzlewit (1844), VII. 22. 1. Character. 2. Rascality. 3. Crime. 4. Love. 5. Humor. A rich old man believes his relatives are all hypocrites. His grandson makes love to his ward, which leads to a quarrel between him and the old man. The grandson is taken up by a rascally cousin, who cuts him adrift when he learns of his quarrel with the grandfather. The young man goes to America and the rascal makes love to the ward. The young man, taught humility by misfortune, returns to ask his grandfather's forgiveness. The rascal attempts to foil this purpose, but is unmasked by the grandfather. A would-be parricide is arrested, and commits suicide. Other rascals in the family are exposed. Eccentric humorous characters are introduced.

344. Dombey and Son (1846), VII. 33. 1. Youth. 2. Pathos. 3. Love. 4. Business. 5. Rascality. A merchant, engrossed in business, is left with a motherless boy and girl. The boy dies a victim to his father's ambition to force him ahead. The father marries an adventuress, who is redeemed by love for her step-daughter. Both are abused by the merchant, and, to get away, the wife elopes with a rascally manager, and the daughter marries a poor man. The merchant finds himself ruined by the absconding manager, and is about to kill himself when his daughter returns to care for him.

345. David Copperfield (1849), VII. 44. 1. Character. 2. Melodrama. 3. Love. 4. Autobiography. The author's own career in school, and as stenographer and author, is set forth in the experiences of the hero, around whom are grouped a world of lifelike characters. He wins and loses by death a "child-wife," and is comforted by a woman who had loved him all the while, and who proves to be his soul mate. The chief plot, however, relates to the seduction of a fisher girl by an aristocratic youth, and the resultant tragedy.

346. Bleak House (1853), VII. 54. 1. Law. 2. Character. 3. Satire. 4. Youth. 5. Melodrama. An indictment of the law's delay, showing the tragedies it produces, especially on young lives. There is incidental satire of foreign missions. Certain characters have been identified with contemporaries of the author: Landor, Leigh Hunt, et al. There is a melodramatic sub-plot in which one of the actors is modeled on a real murderess.

347. Hard Times (1854), VII. 65. 1. Labor. 2. Politics. 3. Crime. 4. Pathos. A rich man, a member of Parliament, has no place for idealism or love in his philosophy. As a result, his son turns out to be a thief, and his daughter a loveless wife, fleeing to him to escape forbidden love. Central heroic figures are a mechanic oppressed by employers on one side and the trades unions on the other, and the woman who loves him but cannot marry him because of their poverty.

348. Little Dorrit (1857), VII. 74. 1. Law. 2. Rascality. 3. Insanity. 4. Love. An indictment of red tape in public business, and of impris-

onment for debt. An old prisoner for debt is left a fortune. His family are surrounded by rogues and hypocrites, and lose their money, the father becoming an imbecile. The daughter, the heroine, is, however, united to her true love.

349. A Tale of Two Cities (1860), VII. 84. 1. History. 2. Drama. 3. Description. A dramatic romance founded on the French Revolution. The fall of the Bastile is described. The hero, a dissolute man, loves a woman who is in love with another, and he takes the place of the favored one when he is condemned to the guillotine.

350. Great Expectations (1860), VII. 94. 1. Youth. 2. Character. 3. Crime. 4. Insanity. 5. Love. A boy feeds an escaping convict. Later, he is chosen by an eccentric woman to be a playmate for her adopted daughter. Still later he is told that a fortune has been placed in trust for him. He thinks it is from the lady who has chosen him to marry her daughter, but the girl rebukes his presumption. He discovers his benefactor is the convict, who is shortly afterward arrested, and, dying of his wounds, is bereft by the state of his wealth. The hero rescues the old lady from her burning house and she repents that she misled him to love her daughter. But the girl's heart turns to him at last and they are united.

351. Our Mutual Friend (1865), VII. 104. 1. Avarice. 2. Comedy. 3. Crime and its Detection. 4. Love. A girl who has repulsed a lover because he is poor, is taught a lesson by her guardian, who pretends to be avaricious, and mistreats the poor lover, thus causing the girl to come to his defence. The young man proves to be the heir to a fortune the desire for which has tempted others to crime.

352. The Mystery of Edwin Drood (1870), VII. 114. 1. Crime and its Detection. 2. Opium Habit. Two young men are rivals in love. One disappears, and a third young man, an opium-eater, tries to force the girl to marry him by threatening to fix the murder of the absent on the present lover. A man of unknown antecedents enters the story evidently as a detective. Here the MS. ends.

CHARLES READE (ENGLAND, 1814-1884), XIX. 349.

353. Peg Woffington (1840), XIII. 340. 1. History. 2. The Theatre. A romance of the stage in which the famous actress, Margaret Woffington, uses her histrionic ability to help a poor artist by putting her head in a frame, and confounding the critics of the supposed portrait who declare it a bad one, by jeering at them at the close of their remarks. After they are gone, the wife of the actress's lover appears and pleads with the supposed portrait to give him back to her. The actress is moved by the plea and brings about a reconciliation of husband and wife.

354. Christie Johnstone (1855), XIII. 349. 1. Heroism. 2. Love. 3. Fishing. 4. Art. A Scotch fisher lass and an artist form a comradeship that leads to love. The artist's mother objects to his sweet-

heart's low condition, and the proud girl breaks the engagement. The girl saves the artist from drowning and the mother begs her forgiveness. It transpires that the mother had been a cook, and was the wife of a green grocer.

355. It is Never too Late to Mend (1856), XIII. 356. 1. Prison Reform. 2. Mining. 3. Australian Life. 4. Crime and its Discovery. A man, condemned for theft, suffers great hardships in prison, which the chaplain tries to mitigate, and is transported to Australia, where he chums with an English farmer. They discover gold. They return rich to England, where it is found that the real thief is the villain who has separated the farmer and his sweetheart, his exposer being a Jew whom he had robbed and cursed.

356. White Lies (1857), XIII. 364. 1. Ethics. 2. Self-sacrifice. A French girl obeys her mother and sends her lover away to the wars and marries a man she respects but does not love. Her husband goes to the wars also, and is reported dead. The lover returns and marries the girl. Then she learns that her first husband is not dead and she dismisses the lover. The husband returns, and finding a child of an age to indicate his wife's infidelity, is about to kill her, when her sister claims the child as hers, even at the cost of losing her own lover. The husband sends the seeming betrayer into a desperate charge, in which he is reported killed. Then the wife confesses the truth, whereupon the first husband renounces his claim in favor of the dead man. But this one was not killed, and returns to claim her as his wife, the first husband remaining as the friend of both, and the sister becoming reconciled to her lover.

357. Love Me Little, Love Me Long (1859), XIII. 374. 1. Love. Two guardians of an heiress select different husbands for her, but she chooses a ship's mate for herself, and, amid the contest of the guardians, slips away and marries him.

358. The Cloister and the Hearth (1861), XIII. 381. 1. Adventure. 2. Love. 3. Travel. A mediæval romance of the parents of Erasmus, in which the hero, separated by guile from his betrothed, travels from Holland to Italy, meeting many adventures and becoming a monk. He returns to find himself a father, to confute the enemies of himself and betrothed, and to live in friendship with her, both engaged in holy works.

359. Hard Cash (1863), XIII. 400. 1. Insanity. 2. Law. 3. Crime. The sequel of "Love Me Little, Love Me Long" (**357**). A rascally banker shuts up his son in a private insane asylum to prevent him disclosing the father's embezzlement of the funds of the father of the girl that the son is about to marry. There he meets the man who has been robbed, a sea-captain, and escapes with him. The captain is mad, but recovers his reason, the young man brings his father to terms, and all ends happily.

360. Griffith Gaunt (1866), XIII. 407. 1. Jealousy. 2. Medicine. An insanely jealous husband suspects his wife's relations with a priest and assaults him. Whereupon he flees and marries a farmer's daughter. His true wife proves her innocence, and he returns, leading a double life. This, the second wife discovers. The man disappears and his first wife is accused of his murder. He returns and exonerates her. She falls sick and he saves her by transfusion of blood, hearing of which she forgives him. A former suitor of the wife marries the second wife of the jealous man.

361. Foul Play (1868), XIII. 418. 1. Crime. 2. Love. 3. Insurance. A young merchant commits forgery, and fastens the crime on a friend, who is transported to Australia. As a ticket-of-leave man, he becomes gardener to the betrothed of his enemy and comes to love her. He takes the same ship with her for England. Ignorant that it bears his betrothed, the merchant wrecks it for insurance. The convict saves the girl, and they live together on a desolate island. He contrives their rescue, and, on their return to England, exposes the forger and murderer, and marries the girl.

362. Put Yourself in His Place (1870), XIII. 426. 1. Labor. 2. Invention. 3. Love. 4. Crime. An ingenious young mechanic is fought by the trades unions because of his inventions, and is undermined in love by a villainous rival, but overcomes both of these enemies.

363. A Terrible Temptation (1871), XIII. 437. 1. Ethics. To outwit an enemy a wife descends to deceit, and palms off as her son one who is not the child of her husband. Whether or not she has been faithful to her husband, or is justified in her deceit, are the problems of the story.

364. A Simpleton (1873), XIII. 447. 1. Medicine. 2. Mining. 3. Marriage. 4. Crime. A struggling physician marries a spoiled girl, and is forced to give up practice because of her extravagance. He goes to South Africa and is reported dead. He discovers diamonds, and sends his partner back to the settlements with gems to sell, and with word for his wife. The partner is a rascal and goes to England, where, with the backing of his father he woos the supposed widow. The husband returns just in time to stop their marriage and is reconciled to his wife.

365. A Woman-Hater (1878), XIII. 456. 1. Woman's Rights. 2. Medicine. 3. Music. 4. Love. 5. Gambling. A prima donna is the secret wife of a blackleg, who is courting another woman. But he hears that his wife has won a fortune at the gaming table, and so plays fast and loose with both women. Now the brother of the second woman, though a professed woman-hater, comes to love the singer through their common devotion to music. She reveals to him her husband's rascality and they save the sister from him, with the aid also of a woman who has struggled against heavy odds to establish herself as a physician.

MRS. HENRY WOOD (ENGLAND, 1814–1887), XIX. 425.

366. East Lynne (1861), XVII. 259. 1. Melodrama. 2. Pathos. A wife, by her folly, runs away from her husband and little children. For love of the child she returns in disguise and takes service in her husband's house. After years of agonizing love, she dies, her secret being disclosed while she is on her death-bed, and her husband forgiving her.

ANTHONY TROLLOPE (ENGLAND, 1815–1882), XIX. 407.

367. The Warden (1855), XVII. 1. 1. The Clergy. 2. Reform. A clergyman comes into a sinecure at the expense of the recipients of a charity. A suitor for his daughter is one of the reformers who attack him, with a resultant complication of the love affair. In the end the clergyman resigns his sinecure and the lovers are married. Thomas Carlyle is the original of one of the characters.

368. Barchester Towers (1857), XVII. 9. 1. The Clergy. A sequel to "The Warden." The story relates to complications in love matters arising from strife about church preferment.

369. Orley Farm (1861), XVII. 20. 1. Farming. 2. Crime. 3. Law. A widow commits forgery of a deed to retain a farm for her son. She confesses the crime to her lover and son who stand by her. She is acquitted and the farm is then given to the rightful owner. The son's mercenary sweetheart then jilts him, and the mother refuses to marry her suitor.

370. Can You Forgive Her? (1864), XVII. 32. 1. Politics. 2. Character. An heiress has two suitors, one with moral imperfections and winning ways, the other too good to be attractive. She becomes engaged now to one, now to the other. The weak man, who has political aspirations, uses her money to aid his ambition, and, as a result, is opposed by his rival and defeated in the end.

371. The Small House at Allington (1864), XVII. 42. 1. Love. 2. Pathos. The complicated love affairs of two sisters, ending happily for one and sadly for the other.

372. He Knew He was Right (1869), XVII. 52. 1. Psychology. 2. Pathos. The tragedy of a husband and wife, resulting from the latter's folly and the former's conviction that he can never be mistaken, and his almost insane insistence on having his own way.

CHARLOTTE BRONTË [CURRER BELL] (ENGLAND, 1816–1855), XIX. 65.

373. Jane Eyre (1847), III. 230. 1. Character. 2. Melodrama. 3. Insanity. 4. Love. A governess is about to wed a man when she discovers that he has a maniac wife. Although she appreciates the misery of his position and his need of her, she remains true to principle, and declines to marry him, and convinces him of his duty toward his wife. The maniac sets fire to the house and her husband is crushed and blinded in a vain attempt to rescue her. Then the governess marries

him. The depiction of the powerful passionate character of the husband is the striking feature of the novel.

374. Shirley (1849), III. 241. 1. Renunciation. 2. Love. 3. Labor. 4. Business. A poor girl in love with a mill-owner, ruined by the American embargo and the resultant labor difficulties, resigns him to a wealthy girl. This one, however, learns to love a teacher whom she had at first looked down upon, and the mill-owner, ashamed of his mercenary motives, returns to his first love.

375. Villette (1853), III. 252. 1. Education. 2. Love. 3. Character. A semi-autobiographical story of an English girl's experience in a Belgian school, and her love for a fellow instructor, a Belgian of marked individuality.

376. The Professor (1857), III. 263. 1. Education. 2. Love. 3. Character. The story of an Englishman, teaching in Belgium, and his love for one of his pupils. Delineation of types of character among the hero's fellow teachers is the special feature of the novel.

GRACE AGUILAR (ENGLAND, 1816–1847), XIX. 4.

377. Home Influence (1847), I. 45. 1. Youth. 2. Education. 3. Home Life. 4. Pathos. An orphan girl, adopted by a good aunt, lays herself under evil imputations to save her wayward brother from disgrace.

378. The Mother's Recompense (1850), I. 57. 1. Education. 2. Home Life. 3. Love. A sequel to "Home Influence." A mother's influence solves the love complications of her children, especially of a wayward daughter.

CHARLES WILLIAM SHIRLEY BROOKS (ENGLAND, 1816–1874), XIX. 67.

379. The Gordian Knot (1868), III. 285. 1. Marriage. 2. Ethics. A husband and his wife are estranged by the ghost of his evil past rising between them, the appearance of her scapegrace father on the scene, and the machinations of a defeated suitor for her hand. The wife nurses the former mistress of her husband, and beside the dying bed of the penitent outcast is united again to her husband.

EMILY BRONTË [ELLIS BELL] (ENGLAND, 1818–1849), XIX. 65.

380. Wuthering Heights (1847), III. 273. 1. Psychic Phenomena. 2. Character. The story of a strange affinity between a neglected adopted boy and a bright girl, repeated after their death in the son of the boy's persecutor and the girl's daughter. The ghost of the mother haunts the house of the man to whom she was spiritually bound.

CHARLES KINGSLEY (ENGLAND, 1819–1875), XIX. 282.

381. Alton Locke (1850), XI. 222. 1. Labor. 2. Authorship. The life story of a poor poet who took up the side of the workingmen in the Chartist agitation, and suffered imprisonment, dying in jail.

382. Hypatia (1853), XI. 233. 1. History. 2. Philosophy. 3. Religion. 4. Tragedy. 5. Psychology. A romance based on the conflict in Egypt of Christian asceticism with Neo-Platonism, of which the heroine is the chief expounder. She is torn to pieces by a mob. Racial characteristics are clearly differentiated, Jews, Greeks, Romans, and even Goths being portrayed in typical representations.

383. Westward Ho! (1855), XI. 244. 1. Adventure. 2. History. 3. Heroism. A tale of adventures of Englishmen at sea, and in South America, during the reign of Elizabeth. The defeat of the Spanish Armada forms the climax. Sir Richard Grenville, Sir Humphrey Gilbert, Sir John Hawkins, and other great captains appear in the story.

384. Two Years Ago (1857), XI. 265. 1. Love. 2. History. 3. Heroism. 4. Slavery. The hero, an Englishman, helps a beautiful slave girl in Louisiana to escape; he is wrecked on the coast of England, and robbed of his money. Suspicion of the theft falls on the schoolmistress who rescues him. She discovers that her mother is the thief, and, taking the belt of money, follows vainly after the Englishman, who has gone to the Crimean War. They meet in his father's home, where the story ends with their marriage.

385. The Water-Babies (1863), XI. 276. 1. Youth. 2. Imagination. 3. Natural History. A little chimney-sweep falls into a stream, and finds himself changed into a tiny water-baby. Here he learns the habits of water-animals, and moral lessons about behavior to one's fellows.

386. Hereward the Wake (1866), XI. 255. 1. History. 2. Adventure. 3. Heroism. A tale of the "Last of the English," who heroically resisted the Normans under William the Conqueror, after the defeat of King Harold at Hastings. Lady Godiva is the hero's mother.

GEORGE ELIOT [MARY ANN EVANS CROSS] (ENGLAND, 1819–1880), XIX. 170.

387. Adam Bede (1859), VIII. 182. 1. Seduction. 2. Infanticide. 3. Religion. A mechanic is betrothed to a light-minded girl, who is seduced by a young gentleman. She kills the child, and is about to be hanged for it, when her seducer secures a reprieve for her. The mechanic marries an evangelist, who had befriended her.

388. The Mill on the Floss (1860), VIII. 191. 1. Family Life. 2. Youth. 3. Tragedy. A stern brother and brilliant sister are devoted to each other. She loves the son of the man who has ruined her father, and the brother forbids their meeting. The betrothed of a girl friend entraps the sister into a compromising situation with himself, and she is harshly treated therefor by her brother. But brother and sister are united in death by flood.

389. Silas Marner (1861), VIII. 201. 1. Avarice. 2. Parenthood. 3. Labor. An avaricious weaver is robbed of his hoard. In its place he finds a child, whom he adopts. Sixteen years later the money is recovered and the rich father of the foundling appears, to take her away. But she is betrothed to a workingman, and refuses to change her lot.

390. Romola (1863), VIII. 212. 1. History. 2. Character. 3. Crime. 4. Religion. 5. Tragedy. A romance connected with the tragic death of Savonarola, the religious reformer of Florence. The heroine is married to a bigamist who is also a thief and in intention a parricide. Inspired by the teaching and example of Savonarola, upon the death of her husband and the exposure of his crimes, she does not shirk her duty, but cares for his other wife and their children.

391. Felix Holt, the Radical (1866), VIII. 223. 1. Politics. 2. Social Reform. 3. Labor. 4. Love. The hero is a social reformer, who, by force of circumstances becomes a leader in a labor riot. The heroine exonerates him and refuses wealth to put herself on his plane, whereupon they marry and continue their reform work together.

392. Middlemarch (1872), VIII. 234. 1. Marriage. 2. Character. 3. Love. 4. Crime. An elderly, jealous husband, dying, wills his wife his property on condition that she does not marry a certain young man who is her admirer. A relative of the admirer is discovered to be a criminal, whereupon the heroine marries the young man in order to share the odium of the disgrace, and her private fortune with him. The study of the jealous husband's character is the distinctive feature of the novel.

393. Daniel Deronda (1876), VIII. 245. 1. Zionism. 2. Search for Lost Relatives. 3. Jewish Life and Character. 4. Religion. A young English gentleman, in searching for the relatives of a Jewess he has rescued from suicide, discovers he himself is a Jew. He thereupon enters the Zionist movement with the Jewess's brother, who is an enthusiast in it, and, the brother dying, and the father proving a rascal, betroths the Jewess.

MRS. JAMES SADLIER (IRELAND, 1820–1903), XIX. 359.

394. Bessie Conway (1861), XIV. 154. 1. Irish Life and Character. 2. Ethics. 3. Religion. A wild, sacrilegious young man of the Irish gentry is in love with a peasant girl going to America and steals on board the vessel. She is protected from him by lads of her own class, and after several years returns to Ireland to aid her parents with her earnings. She finds her lover there repentant of his sacrilege and immorality, and she forgives him and marries him.

JEAN INGELOW (ENGLAND, 1820–1897), XIX. 268.

395. Off the Skelligs (1872), XI. 36. 1. Ethics. 2. Love. 3. Youth. 4. Sea-Life. 5. Social Reform. The heroine, precocious in youth,

and clever and self-supporting in womanhood, is beloved by a man with whom she is yachting. But he learns that his young step-brother is in love with her, and steps aside, to her wonder and dismay. The step-brother, however, transfers his affections elsewhere and all ends happily. The heroine aids poor people to help themselves.

ANNE BRONTË [ACTON BELL) (ENGLAND, 1821–1849), XIX. 65.

396. AGNES GREY (1847), III. 214. 1. Love. 2. English Society. 3. Character. The love romance of a governess and a curate, with which her eldest pupil, a coquette, attempts to interfere, but fails to do so.

397. THE TENANT OF WINDFELL HALL (1848), III. 222. 1. Character. 2. Mystery. 3. Love. A woman, apparently a widow, of whose antecedents nothing is known, comes into a country district. A man of the neighborhood is in close touch with her. Another man falls in love with her, and wins her friendship through her child, proposes marriage, but is refused. Jealous of her friend, the lover assaults him. Later he discovers that the woman's husband is alive, but is a brute, from whom her brother, the apparent friend, has separated her. The husband drinks himself to death, whereupon the widow marries her lover.

JAMES GRANT (SCOTLAND, 1822–1887), XIX. 230.

398. BOTHWELL (1851), IX. 204. 1. History. 2. Tragedy. A romance of the assassination of Lord Darnley, husband of Mary, Queen of Scots.

THOMAS HUGHES (ENGLAND, 1822–1896), XIX. 264.

399. TOM BROWN'S SCHOOL DAYS (1857), X. 377. 1. Youth. 2. Sport. 3. Education. 4. Ethics. A story of life at Rugby, an English school directed by Dr. Thomas Arnold. Moral as well as physical courage is portrayed in the acts of the chief characters. Football and other sports are described.

MARMION W. SAVAGE (IRELAND, 1823–1872), XIX. 362.

400. THE BACHELOR OF THE ALBANY (1847), XIV. 224. 1. Humor. 2. Love. 3. Archery. A bachelor desires to live an independent life, but he is put under obligations to a fine woman who saves him from a fire, and beats him at archery. He gallantly proposes marriage and is accepted.

CHARLOTTE M. YONGE (ENGLAND, 1823–1901), XIX. 427.

401. THE HEIR OF REDCLYFFE (1853), XVII. 282. 1. Character. 2. Ethics. A prig is intolerant of his cousin, an amiable man with human frailties. His attitude is the cause of the cousin's death, and his accession to the estate of which the cousin was the heir. Remorse causes him to change his character, and he becomes humble and charitable.

WILLIAM WILKIE COLLINS (ENGLAND, 1824–1889), XIX. 97.

402. Antonina (1852), V. 13. 1. History. 2. Character. 3. Religion. A romance of the time of Honorius, Emperor of Rome. The contest of the Romans and Goths and that of Christianity and Paganism supply the incidents and the contrasting types of character. Alaric, the Gothic King, is introduced as one of the characters.

403. The Woman in White (1860), V. 24. 1. Crime and its Detection. 2. Character. 3. Love. 4. Mistaken Identity. In order to possess her property, a villain, preyed upon by another villain, the portrayal of whose character is the chief feature of the book, contrives the death of his wife's double, and incarcerates the wife in her place in a madhouse. Her sister rescues her and a former suitor ferrets out the crime. The husband is burned to death while attempting to hide a forgery, and his accomplice is slain by a member of a political brotherhood whose cause he had betrayed.

404. No Name (1862), V. 58. 1. Law (Marriage). 2. Crime and its Detection. 3. Rascality. 4. Love. Through misadventure, for which the law does not have a remedy, an orphan girl is left illegitimate and penniless. Her lover repudiates her. She becomes an adventuress, and by the aid of a precious rascal, marries the owner of the property that is morally though not legally hers. Her husband's housekeeper, a shrewd woman, exposes her deception. He dies and she is again left penniless. She is redeemed by a good man's love, and enriched by the discovery of a secret trust fund left by her father.

405. Armadale (1866), V. 35. 1. Crime. 2. Mistaken Identity. 3. Character. 4. Tragedy. A woman of middle age makes herself appear young by aid of a "beauty doctor" and becomes an adventuress, committing forgery, theft, and even murder, to advance her fortunes. She marries one of two men having the same name, intending to kill the other and claim his property as his widow, but by mistake finds she is about to kill her husband, whereupon she kills herself.

406. The Moonstone (1868), V. 69. 1. Crime and its Detection. 2. Hypnotism. 3. Tragedy. Hindu priests recover a stolen jewel by the aid of hypnotism and murder. Before its recovery a number of English people are involved in its fortunes, one man stealing it while under the influence of opium, and a girl who loved him and who thought him a conscious thief, committing suicide.

407. Man and Wife (1870), V. 48. 1. Law (Marriage). 2. Crime. 3. Athletics. 4. Insanity. A man, brutalized by devotion to athletics, has ruined a woman, and by a trick, makes a friend marry her, unknown to either. But the athlete has overreached himself, and in the negotiations called the woman his wife, which is marriage by Scotch law. She claims him as her husband, and he accepts her as such, threatening her life. He is about to use an insane woman to accomplish his purpose, when he is stricken by paralysis.

GEORGE MACDONALD (SCOTLAND, 1824–1905), XIX. 302.

408. David Elginbrod (1862), XII. 108. 1. Religion. 2. Education. 3. Hypnotism. A devout Scotch steward is an influence for good in the education of a young man. The young man circumvents a villain who had acquired hypnotic control of a young girl, and he marries the girl.

MRS. ALEXANDER [MRS. ALEXANDER HECTOR, NÉE ANNIE FRENCH] (ENGLAND, 1825–1902), XIX. 12.

409. Which Shall It Be? (1866), I. 188. 1. Love. 2. Melodrama. A poor girl, dependent on cruel and socially ambitious relatives, is about to be forced into marriage to a villain. She escapes, and is loved in her poverty by a good man. She comes into wealth, and her lover, too proud now to woo her, withdraws himself. The villain, become a maniac for love of her, attempts to kill her and himself, and she is rescued by her true love.

410. The Wooing O't (1873), I. 197. 1. Love. 2. Friendship. A poor girl among rich people becomes a good comrade of a boyish lord. A mature man, his unofficial guardian, suspects that she is a fortune-hunter. She undeceives him and he falls in love with her and marries her.

WILLIAM DODDRIDGE BLACKMORE (ENGLAND, 1825–1900), XIX. 53.

411. Lorna Doone: A Romance of Exmoor (1869), III. 112. 1. Love. 2. Adventure. 3. English Life and Scenery. A romance of Devonshire in the 17th century. A yeoman loves a daughter of an outlaw, and wins her after heroic adventures with her people in their retreat. The hero is concerned in the rebellion of Monmouth, and Judge Jeffreys appears in the story.

DINAH MARIA MULOCK [CRAIK] (ENGLAND, 1826–1887), XIX. 326.

412. John Halifax, Gentleman (1857), XIII. 1. 1. Character. 2. Business. 3. Family Life. The life story of a boy of sterling character who rose from a tan-yard worker to a great manufacturer. The love affairs of his children, as well as of himself, are the features of chief interest. Their family life is contrasted with that of dissolute aristocracy.

413. A Brave Lady (1870), XIII. 12. 1. Character. 2. Heroism. 3. Marriage. A character study of a noble wife of a shallow, selfish husband.

CUTHBERT BEDE [EDWARD BRADLEY] (ENGLAND, 1827–1889), XIX. 42.

414. The Adventures of Mr. Verdant Green (1853), II. 395. 1. English University Life. 2. Humor. 3. Love. A lively story of the experiences at Oxford of an unsophisticated youth, and of his love-making during vacations.

GEORGE MEREDITH (ENGLAND, 1828–), XIX. 317.

415. The Ordeal of Richard Feverel (1859), XII. 287. 1. Love. 2. Youth. 3. Education. A gentleman's son marries a farmer's niece. His father refuses to see him "on principle." The young man, in disgrace, succumbs to the wiles of a siren and is involved in a duel. Before it occurs he is reconciled to his wife. He is badly wounded in the duel and his wife dies of the shock. Her father-in-law, however, fails to see in her death the results of his system of moral training.

416. The Egoist (1879), XII. 299. 1. Character. A study of a selfish and self-opinionated man, who alienates in turn the woman whom he thinks he loves, and her who had thought she loved him.

417. Diana of the Crossways (1885), XII. 310. 1. Biography. 2. Character. 3. Authorship. 4. Politics. The original of the heroine was Mrs. Caroline Norton, the poetess. She is represented as a brilliant author and a meddler in politics, in the latter part, complicating her love affairs, from which, however, she happily emerges in the end.

ELIZABETH RUNDLE CHARLES (ENGLAND, 1828–1896), XIX. 89.

418. The Schönberg-Cotta Family (1862), IV. 360. 1. History. 2. Religion. The records of a Protestant family during the Reformation. The character and history of Luther are intimately described.

MARGARET OLIPHANT (SCOTLAND, 1828–1897), XIX. 331.

419. Salem Chapel (1863), XIII. 104. 1. English Middle Class Life. 2. Religion. A bachelor preacher of a church of shop-keepers is attracted by a woman of the higher classes, leading to troubles with his congregation. His sister is ensnared by a villain, who is murdered. Suspicion falls on her; she is saved by her brother, who retires from the ministry.

420. A House in Bloomsbury (1894), XIII. 114. 1. English Middle Class Life. Domestic tragedies in the life of the family of a librarian in the British Museum. A long-lost mother returns and dies, a young man is claimed as her son by a woman who had posed as a maiden lady and he marries the daughter of the librarian.

LAURENCE OLIPHANT (ENGLAND, 1829–1888), XIX. 330.

421. Altiora Peto (1883), XIII. 94. 1. Character. 2. Love. 3. Business. A study of marked and contrasting personalities, English and American, especially in the relation of lovers. Rascally promoters, impecunious aristocrats, a romantic heiress who poses as a poor girl, an intellectual girl whose heart is late in developing, etc., form the characters.

ELIZABETH SARA SHEPPARD (ENGLAND, 1830–1862), XIX. 374.

422. Charles Auchester (1853), XV. 245. 1. Music. 2. Love. 3. Biography. The love story of a musician, the original of whom was Felix Mendelssohn-Bartholdy.

HENRY KINGSLEY (ENGLAND, 1830–1876), XIX. 283.

423. Recollections of Geoffry Hamlin (1859), XI. 284. 1. Australian Life. 2. Crime. 3. Tragedy. A forger and gambler flees to Australia and becomes a bush-ranger. His wife follows after with their son. Grown to manhood, the son has a fight with the rangers in which he is killed by his father.

424. Ravenshoe (1862), XI. 296. 1. Law. 2. Religion. 3. Intrigue. A story dealing with the intrigue of a Catholic priest to keep a Protestant child from his inheritance.

JAMES PAYN (ENGLAND, 1830–1898), XIX. 337.

425. Lost Sir Massingberd (1864), XIII. 177. 1. Youth. 2. Melodrama. A monster of wickedness, who oppresses his ward and uses his estate, strangely disappears, and his body is found years after, like Longfellow's arrow, "in the heart of an oak."

CHARLES HAMILTON AIDE (ENGLAND, 1830–), XIX. 5.

426. Rita: An Autobiography (1864), I. 69. 1. English Society. 2. Home Life. 3. Rascality. 4. Love. The domestic troubles of a girl with a scamp of a father, and her subsequent complications in love owing to her clouded name. The author's father was the original of the heroine's father. Other well-known characters of Mid-Victorian society are portrayed under fictitious names.

427. A Voyage of Discovery (1875), I. 82. 1. American Society. 2. Love. Love affairs of an English girl traveling in America in the seventies.

AMELIA B. EDWARDS (ENGLAND, 1831–1892), XIX. 166.

428. In the Days of My Youth (1872), VIII. 148. 1. Parisian Student Life. 2. Love. The story of the dissipations, love, intrigues, etc., of an English student in the Latin Quarter of Paris.

(HERE MAY FOLLOW 597.)

GEORGE MANVILLE FENN (ENGLAND, 1831–), XIX. 174.

429. The Master of the Ceremonies (1886), VIII. 279. 1. Character. 2. Crime. 3. Paternal Love. A social functionary is hard put to keep up appearances. He resists the temptation to substitute paste diamonds for real ones, owned by a rich lodger in arrears of rent. But they are stolen by one whom he believes to be his son. The son, while denying the crime to his father, plans to save the old man who is charged with the theft. The son is a soldier. He flogs his superior officer, who has tempted his sister to elope, and purposely gets himself shot by attempting to escape from guard, and, dying, takes the crime on

himself. But it transpires that the major is the criminal, having impersonated the private soldier.

BENJAMIN L. FARJEON (ENGLAND, 1833–1903), XIX. 173.

430. JOSHUA MARVEL (1872), VIII. 268. 1. Youth. 2. Love. 3. The Sea. 4. Disguise. One of a group of young people goes to sea. On his return he is wounded by an enemy. A girl saves his life. He marries another girl and returns to sea, to find that his rescuer through love of him and in ignorance of his marriage has shipped in disguise on the vessel. They are wrecked on a desolate island, but live like brother and sister. She dies and he is rescued.

SABINE BARING-GOULD (ENGLAND, 1834–1906), XIX. 35.

431. GRETTIR THE OUTLAW (1860), II. 298. 1. History. 2. Heroism. 3. Supernaturalism. The transcription of the saga of an Icelandic outlaw, describing his feats of bravery and strength. He contends too successfully with a ghost, and, receiving its curse, wastes in strength and meets with disaster and ultimate defeat.

PHILIP GILBERT HAMERTON (ENGLAND, 1834–1894), XIX. 242.

432. WENDERHOLME (1869), IX. 369. 1. Youth. 2. Love. 3. Business. A boy rises by his industry from a childhood of cruel usage to be the owner of a fine country estate, and the husband of the daughter of its former proprietor, who has been ruined by extravagance.

JOSEPH H. SHORTHOUSE (ENGLAND, 1834–1903), XIX. 374.

433. JOHN INGLESANT (1881), XV. 256. 1. Religion. 2. History. 3. Philosophy. The career of an English partisan of Archbishop Laud, who becomes a Catholic, and takes part in the Roman insurrection of Molinos. He is a mystic in his philosophy, and ends his life as a Quietist in religion.

GEORGE DU MAURIER (ENGLAND, 1834–1896), XIX. 163.

434. PETER IBBETSON (1892), VIII. 86. 1. Psychic Phenomena. 2. Love. 3. Music. 4. Art. 5. Travel. 6. Crime. 7. Imprisonment. 8. Youth. 9. Insanity. A man kills the traducer of his mother, and is imprisoned for life. He and a lady, who had been childish sweethearts, make a pact to join each other in their dreams. So they live by night in a world of beautiful music, art, scenery, etc., more real than their waking existence. The death of the lady drives the man insane, and on his recovery he communes with her spirit, and by longing rapidly passes into the spirit world to join her.

435. TRILBY (1894), VIII. 97. 1. Hypnotism. 2. Parisian Student Life. 3. Love. 4. Pathos. 5. Music. 6. Art. 7. Friendship. Three English artists live together in the Latin Quarter of Paris. One falls in love with a model, and his people come and take him away from her.

She has a glorious voice but is tone-deaf. A man, vile in looks and character, but a musical genius in soul, though without a voice, hypnotizes her, marries her, and sings to the world through her voice. The three artists, attracted by the fame of the new singer, go to a concert, recognize her as their old model; the hypnotist suddenly dies, and, relieved from the spell, she breaks down. Broken in health, she dies, singing a swan song, under the spell of a picture of the hypnotist.

WILLIAM MORRIS (ENGLAND, 1834–1896), XIX. 324.

436. Childe Christopher (1895), XII. 393. 1. Youth. 2. Legend. A romance in the style of mediæval legends, telling of the love of a prince and a princess, who became good and beloved king and queen.

BESANT AND RICE: WALTER BESANT (ENGLAND, 1836–1901); JAMES RICE (ENGLAND, 1846–1882); XIX. 48.

437. Ready-Money Mortiboy (1871), III. 34. 1. Avarice. 2. Rascality. 3. Character. The story of a miser robbed by his own son, who, though a precious rascal, exhibits strong elements of character, such as courage, resourcefulness, and loyalty.

WALTER BESANT (ENGLAND, 1836–1901), XIX. 48.

438. All Sorts and Conditions of Men (1884), III. 41. 1. Social Reform. 2. Love. A romance in which the lovers are brought together in a plan for aiding the poor by establishing an institution of amusement and instruction in the East Side of London (The People's Palace).

439. Herr Paulus (1888), III. 47. 1. Charlatanry (Spiritualism). 2. Character. 3. Love. An exposé of the tricks of spiritualism, and a study of the psychology of charlatanism, with incidental love romance.

MARY ELIZABETH BRADDON [MRS. JOHN MAXWELL] (ENGLAND, 1875–), XIX. 62.

440. Lady Audley's Secret (1862), III. 181. 1. Melodrama. 2. Insanity. 3. Crime. The story of the unmasking of a partially demented adventuress who has committed bigamy to attain social position, and who commits arson and attempts homicide to evade detection.

441. John Marchmont's Legacy (1863), III. 192. 1. Melodrama. 2. Insanity. 3. Crime. 4. Jealousy. A jealous step-mother, partially demented, and an envious cousin separate by intrigue and crime a wife from her husband. Believing his wife dead, the husband is about to remarry, when the step-mother repents and reveals to him that his wife is alive.

ANNE THACKERAY [RITCHIE] (ENGLAND, 1838–), XIX. 401.

442. The Village on the Cliff (1865), XVI. 282. 1. French Life and Character. 2. Art. 3. Love. An unsuccessful English artist in Normandy falls in love with his peasant model. His people recall him

to England to separate the pair. An English governess learns to love him, and to get her out of the way also, the artist's friends succeed in persuading her to marry a Frenchman. This man and the artist go to rescue a wrecked crew. The Frenchman is drowned. Then the widow realizes she had learned to love him, and encourages the artist to remain true to his peasant love, although his friends are now desirous that he make up to the rich widow.

WALTER PATER (ENGLAND, 1839–1894), XIX. 336.

443. MARIUS, THE EPICUREAN (1885), XIII. 167. 1. Religion. 2. Philosophy. A Roman disciple of Epicurus is converted to Christianity and, being imprisoned, dies of exposure.

OUIDA [LOUISE DE LA RAMÉE] (ENGLAND, 1840–1908), XIX. 333.

444. UNDER TWO FLAGS (1867), XIII. 134. 1. Melodrama. 2. Self-Sacrifice. An English nobleman is ruined by the forgeries of his brother and enlists as a soldier of France in Algiers. He refuses to reveal his identity even when his brother succeeds to the title that is rightfully his own, and he resigns the woman he loves to another. In defence of her honor he strikes his commander and is sentenced to death, from which he is saved at the cost of her life by a woman of the regiment.

445. FRIENDSHIP (1878), XIII. 145. 1. Autobiography. 2. Character. 3. Pathos. Said to be founded on a love affair of the author. A woman false friend comes between the heroine, an Englishwoman, and her lover, an Italian nobleman, who proves too weak to contend against circumstances; and the lovers are doomed to live, the man in self-reproaching despair and the woman in resigned melancholy.

RHODA BROUGHTON (ENGLAND, 1840–), XIX. 68.

446. GOOD-BYE, SWEETHEART! (1872), III. 293. 1. Pathos. 2. Love. A coquette offends her lover beyond power of reconciliation. He marries another and she dies on his wedding day.

447. NANCY (1873), III. 304. 1. Love. 2. Jealousy. A young girl marries a man of middle age, and, hearing he had been engaged to an attractive widow, becomes jealous, and flirts with another man. However, she repents of her conduct, and is rewarded by learning that she is her husband's only love.

THOMAS HARDY (ENGLAND, 1840–), XIX. 244.

448. FAR FROM THE MADDING CROWD (1874), X. 1. 1. Rustic Life. 2. Tragedy. 3. Love. A farmer woos a poor girl, who refuses him because of the inequality of the match. Later, their positions are reversed; she inherits a farm and he becomes her shepherd. He refuses to make love to her and she throws herself away on an adventurer, who is killed by another of her lovers. Finally, she indicates to the shepherd her preference for him.

449. The Return of the Native (1878), X. 11. 1. Rustic Life. 2. Tragedy. 3. Intrigue. A wife, fascinated by an old lover, himself married to a woman loving another man, neglects her mother-in-law, thereby causing her death, and finally is drowned with her lover. Her husband becomes an evangelist, and the wife of the dead man marries her lover.

450. The Mayor of Casterbridge (1885), X. 22. 1. Village and Rustic Life. 2. Tragedy. A drunken rustic sells his wife and child to a sailor. The rustic forswears drink, and rises to be mayor of a town. His wife returns, the sailor having died, with her little daughter. The mayor accepts the wife, annulling his marriage to another woman. His rival in trade falls in love with the daughter and is rejected by the mayor. On his wife's death the mayor learns that the girl is not his daughter, and recalls his objections to her lover. But the lover has transferred his affections to the woman discarded by the mayor, and shortly marries her. The mayor fights his rival, but forgoes his revenge when he has him at his mercy. The mayor and his rival's wife die, and the rival marries the sailor's daughter.

451. Tess of the D'Urbervilles (1891), X. 32. 1. Tragedy. 2. Rustic Life. 3. Character. A country girl is betrayed by a man of an old family. Later she marries a cultured man who has voluntarily put himself in the farming class. On their wedding night, he confesses his lapses from chastity, and she tells of her fall. But he does not condone her fault, and separates himself from her. She is then sought out by her betrayer, and, urged by her needy family, she becomes his mistress. Her husband returns repentant, and she kills her betrayer, and suffers death for the murder.

MARY CECIL HAY (ENGLAND, 1840–1886), XIX. 253.

452. Old Myddleton's Money (1874), X. 203. 1. Crime and its Detection. 2. Comedy. A miser has been murdered; his nephew disappears, and is charged with the crime, but is at last exonerated by the discovery of the real criminal, and brought back to be the heir. There is a secondary plot, in which a rich old lady disguises herself as a poor one, and by her reception by her kinsfolk, picks out the one deserving to inherit her wealth.

KATHERINE MACQUOID (ENGLAND, 1840–), XIX. 304.

453. At the Red Glove (1885), XII. 138. 1. Character. 2. Swiss Life. A study of middle class life and character in Berne, Switzerland, dealing especially with matrimonial scheming and love affairs.

WILLIAM BLACK (SCOTLAND, 1841–1898), XIX. 52.

454. The Monarch of Mincing Lane (1871), III. 86. 1. English Society. 2. Love. A rich man, in order to prevent his son marrying a poor girl, contrives to have her marry a drunken rascal. The son is a good comrade of a high-born girl whom his father intends him to marry,

and, when her father becomes embarrassed for funds, proposes to marry her. They are saved from this mistake by the young man becoming independent of his father through a legacy, the return of the high-born girl's sweetheart, and the death of the poor girl's drunken husband.

455. The Strange Adventures of a Phaeton (1872), III. 92. 1. Character. 2. Love. A German officer is a member of an English party driving for pleasure over England. A young lady in the party, prejudiced against him at first, learns to appreciate his fine traits of character, which favorably contrast with the boorish manners of an English suitor, and becomes engaged to him at the end of the drive.

456. A Princess of Thule (1873), III. 98. 1. Scottish Life. 2. Love. 3. Character. A Londoner marries a girl of the Hebrides Islands, and takes her to London, where her husband tires of her because of her primitive habits. She flees from him; he repents his cruelty, changes his idle habits for industrious, and becomes at last united to her in her Highland home.

457. Macleod of Dare (1878), III. 105. 1. Scottish Life. 2. The Theatre. 3. Tragedy. 4. Character. A raw, high-born Highlander falls in love with a London actress, and they become affianced. She visits his home and is dismayed at the desolate life in prospect. Returning to London, she breaks the engagement. Crazed by this, the Highlander kidnaps her on his yacht and both go down in a storm.

ROBERT BUCHANAN (ENGLAND, 1841–1901), XIX. 70.

458. God and the Man (1881), III. 327. 1. Melodrama. 2. Adventure. The dramatic tale of a man who pursues another who had injured him, and, when thrown with him on a desert isle, forgets his thirst for revenge and succors him.

CLARK RUSSELL (ENGLAND, 1844–), XIX. 358.

459. The Wreck of the Grosvenor (1878), XIV. 147. 1. Sea Life. 2. Adventure. Sailors mutiny against a cruel captain and mate and kill them. They scuttle the ship and desert it, leaving on it the second mate, the boatswain, and an old man and his daughter, who had been picked up from a wreck. These contrive to keep the ship afloat until they are rescued.

ADA CAMBRIDGE (ENGLAND, 1844–), XIX. 78.

460. The Three Miss Kings (1891), IV. 263. 1. Australian Life. 2. Love. 3. Character. The love affairs of three Australian girls. Their characters and their lovers' are clearly differentiated.

ANDREW LANG (SCOTLAND, 1844–), XIX. 289.

461. A Monk of Fife (1895), XI. 371. 1. History. 2. Adventure. The romantic experiences of a Scotsman in France at the time of Joan of Arc.

HUGH CONWAY [FREDERICK JOHN FARGUS] (ENGLAND, 1847–1885), XIX. 99.

462. Called Back (1883), V. 93. 1. Crime and its Detection. 2. Blindness. 3. Music. 4. Psychic Phenomena. A blind man is the "witness" of a murder. He recovers his sight afterward, and marries a girl to whom the past is a blank. Later, under the spell of music, she reproduces the scene of the murder, of which she also had been a witness, and its perpetrators are thereby discovered.

DAVID CHRISTIE MURRAY (ENGLAND, 1847–1907), XIX. 327.

463. The Way of the World (1884), XIII. 35. 1. Journalism. 2. Love. A love romance centering about a newspaper venture.

WILLIAM E. NORRIS (ENGLAND, 1847–), XIX. 329.

464. The Rogue (1888), XIII. 56. 1. Character. A story in which the interest is cleverly fixed upon the question of just how much of a rascal the chief character may be.

FLORA ANNIE STEEL (ENGLAND, 1847–), XIX. 384.

465. On the Face of the Waters (1896), XV. 408. 1. History. 2. Heroism. A romance of thrilling rescues and hair-breadth escapes of English men and women in the Sepoy Rebellion.

(HERE MAY FOLLOW 634, 635, AND 636.)

ROBERT LOUIS STEVENSON (SCOTLAND, 1850–1894), XIX. 389.

466. Treasure Island (1883), XVI. 1. 1. Youth. 2. Adventure. 3. Piracy. A boy's story of an expedition after buried treasure in a Pacific island, and of a contest for it with pirates.

467. Prince Otto (1885), XVI. 12. 1. Adventure. 2. Loyalty. 3. Love. A sentimental king of a mythical country has a brilliant queen who does not realize how much she loves him until by the machinations of his enemies, who play upon her high opinion of her own abilities, he is deposed. Then she does not accept his renunciation of her, but begins life over with him as a humble citizen.

468. The Strange Case of Dr. Jekyll and Mr. Hyde (1886), XVI. 24. 1. Psychic Phenomena. 2. Allegory. 3. Imagination. 4. Tragedy. 5. Chemistry. A physician with a longing for lawless pleasure discovers a chemical which enables him to separate himself into two personalities; one, a respectable doctor, the other, a vicious criminal. On the exposure of this double life, he kills himself, leaving a confession of his misdeeds. The story is an allegory of the debasing effects of self-indulgence.

469. The Master of Ballantrae (1889), XVI. 32. 1. Kinship. 2. Adventure. 3. Oriental Craft. The story of a feud between a wicked elder brother and a younger, to whom he has forfeited his inheritance. The elder pursues the younger with persecutions, and the younger's

wife with attentions, even to America. The villain seeks buried treasure in the Adirondacks. To escape death at the hands of his partner in the enterprise, his Oriental servant buries him alive, returning, however, too late to resuscitate him.

470. KIDNAPPED (1886), XVI. 44. 1. Youth. 2. Adventure. 3. History. An heir is kidnapped by order of his wicked uncle, to be sold to labor in the Carolinas. The ship is wrecked on the Scots island of Mull, and the hero escapes with a Highland gentleman, outlawed for his part in the rebellion of 1745. After many adventures they return to the lad's home, and successfully plot the undoing of the wicked uncle.

471. THE BLACK ARROW (1888), XVI. 54. 1. Youth. 2. History. 3. Adventure. A juvenile romance of the War of the Roses. An heiress runs away, disguised as a boy, from a young husband that is to be forced upon her by a wicked guardian. She falls in with the very lad, and, he being ignorant of her sex, they become good comrades, and have many exciting adventures, chiefly with a band of outlaws who are enemies of the guardian. Finally the villain is discomfited and the comrades are converted into lovers.

472. DAVID BALFOUR (1893), XVI. 67. 1. Adventure. 2. Love. A sequel to "Kidnapped" (**470**). The hero is drawn into further adventures by his outlaw comrade. He becomes the protector of the daughter of an infamous perjurer, a noble girl who repudiates her father, and in the end he marries her.

473. WEIR OF HERMISTON (1894), XVI. 77. 1. Tragedy. 2. Character. A young man kills the seducer of a girl who had been his own sweetheart. His father, as a criminal-judge, condemns him to death. The girl's brothers rescue him forcibly from jail, and he escapes with the girl to America. But the father had died of grief over sentencing his son.

474. ST. IVES (1894), XVI. 90. 1. Adventure. 2. History. 3. Love. French soldiers of Napoleon are imprisoned in Edinburgh. A girl visits the prisoners and buys their trinkets. An officer among them kills a fellow prisoner in a duel for insulting her. He escapes, and is harbored by her. At the end of the war he returns and marries her.

JESSIE FOTHERGILL (ENGLAND, 1851–1891), XIX. 191.

475. THE FIRST VIOLIN (1877), VIII. 420. 1. Music. 2. Love. An English girl flees from a rich and rascally suitor, who is being forced on her, to Germany, where she studies music. She falls in love with a fellow traveller, a seeming gentleman, but whom she next sees as a fiddler in an orchestra. In her confusion she cuts him. He assumes that this is done purposely and refuses to accept her explanations. He saves her life while out skating and reveals his own love, but perversely tries to make her hate him. The reason for this becomes apparent when a story is spread about that he is a thief, disowned by his high-born family, and he does not deny it. The English girl sets to work

and finds that he is shielding the real thief, who was his wife, now dead. The two lovers marry and he is restored to his former social position.

MRS. HUMPHRY WARD (ENGLAND, 1851–), XIX. 418.

476. LADY ROSE'S DAUGHTER (1903), XVII. 168. 1. Biography. 2. Character. 3. Politics. The original of the heroine was Julie de Lespinasse, a Parisian who, in the middle of the 18th century, conducted a famous literary salon. The author has removed the scene to London, and the time to the present, and made the heroine intrigue in politics for the sake of her lover. He is a selfish man and she is saved from him and the consequences of her own folly, by the daring of a true-hearted man.

HALL CAINE (ENGLAND, 1853–), XIX. 77.

477. THE DEEMSTER (1887), IV. 252. 1. Melodrama. 2. Religion. 3. Love. A dramatic tale of the Isle of Man, in which a man kills his cousin, repents, and heroically loses his life in saving the community that has cast him out. His old sweetheart teaches the dying man to pray.

GEORGE MOORE (IRELAND, 1853–), XIX. 320.

478. ESTHER WATERS (1894), XII. 336. 1. Service. 2. Racing. 3. Realism. The life of a servant girl of racing people, written in realistic manner.

479. EVELYN INNES (1898), XII. 347. 1. Music. 2. Character. 3. Religion. A study of the musical temperament. A prima donna is pulled about by the emotions of love, music, and religion.

STANLEY WEYMAN (ENGLAND, 1855–), XIX. 422.

480. A GENTLEMAN OF FRANCE (1893), XVII. 210. 1. History. 2. Adventure. The romantic adventures of a poor nobleman in the service of Henry III. in his relations with Henry of Navarre, afterward Henry IV.

SARAH GRAND [FRANCES CLARKE McFALL] (IRELAND, 1855–), XIX. 229.

481. THE HEAVENLY TWINS (1893), IX. 193. 1. Education. 2. Ethics. 3. Marriage. 4. Disguise. A novel dealing with the higher education of women and the ethics of marriage. A young wife disguises herself as her twin brother, and forms Platonic relations with a tenor, which leads to his death and the anguish of her husband, with whom, however, she becomes reconciled.

GEORGE BERNARD SHAW (IRELAND, 1856–), XIX. 371.

482. THE IRRATIONAL KNOT (1880), XV. 217. 1. Ethics. 2. Marriage. 3. Business. An electrical inventor marries an aristocratic woman. Their ideals and habits of life are incompatible, and she elopes with a man of her class. She repents, and is reconciled to her husband, but they agree that to live apart is the wisest course.

483. Cashel Byron's Profession (1882), XV. 227. 1. Prize-fighting. 2. Marriage. An intellectual woman marries a prize-fighter, who is nothing more than a splendid animal. This union of opposites, or, rather, complements, proves a most happy one.

F. ANSTEY [THOMAS ANSTEY GUTHRIE] (ENGLAND, 1856–), XIX. 16.

484. Vice Versa (1882), 1. 269. 1. Youth. 2. Comedy. 3. Magic. By the influence of an amulet a father and son exchange places and bodies, but not minds, one going to school, where he is persecuted for his airs by his fellows, and the other to the office, where he plays hob with business.

485. The Giant's Robe (1883), I. 280. 1. Authorship. 2. Rascality. 3. The Love. 4. Heroism. An author succumbs to the temptation to let the novel of a friend, supposed to be dead, pass as his own. The secret is discovered by a rejected suitor of the author's sweetheart, who plots to revenge himself by promoting their marriage and then exposing the author's crime. The wedding takes place, the true author returns, and, being in love himself with the wife, frustrates the charge against the husband by assuming responsibility for the literary forgery, thus incurring the contempt of the wife. The husband reveals the truth, however, when the true author is dying.

486. The Tinted Venus (1885), I. 292. 1. Magic. 2. Comedy. A London barber puts a ring on the finger of a statue of Venus, which is thereby endowed with life, and also with love for the barber, causing him no end of trouble with his sweetheart.

487. A Fallen Idol (1886), I. 300. 1. Magic. 2. Comedy. 3. Love. The idol of a mischief-making East Indian god comes into the possession of an artist, and plays hob with his affairs, especially his love-making.

H. RIDER HAGGARD (ENGLAND, 1856–), XIX. 240.

488. King Solomon's Mines (1886), IX. 328. 1. Adventure. 2. Melodrama. 3. Wealth. The strange adventures of an English party in South Africa, searching for the lost mines of King Solomon. They are saved from death by the self-sacrifice of a negro girl, and suffer imprisonment in the mines, whence they escape with pockets full of diamonds.

489. She (1887), IX. 338. 1. Magic. 2. Melodrama. English explorer sin South Africa meet a female chief who seems to have immortal youth and beauty. She recognizes one traveller as the incarnation of an ancient lover. She takes him to a flame streaming up from earth's centre, which is a fountain of immortality, and, to persuade him to bathe in it, steps herself within,—and is turned to a withered hag, old in appearance as her 2,000 years, dying in agonies of love and shame.

OSCAR WILDE (IRELAND, 1856–1900), XIX. 423.

490. The Picture of Dorian Gray (1890), XVII. 236. 1. Ethics. 2. Imagination. 3. Magic. 4. Art. 5. Crime. 6. Tragedy. 7. The Theatre. A beautiful young man has his portrait painted, and, under the influence of a tempter, who tells him youth and beauty are the only desirable things in life, wishes that the portrait grow old and ugly, and that he remain through life as he is. His wish is magically granted. He plunges into vice and crime, without visible effect on himself, causing an actress to kill herself for him, and ending with murdering the artist and destroying the painting in a maniacal rage, after which he falls dead, and is found, old and hideous, at the foot of the portrait restored to its pristine youth and beauty.

FIONA MACLEOD [WILLIAM SHARP] (Scotland, 1856–1905), XIX. 370.

491. Pharais (1894), XII. 128. 1. Insanity. 2. Imagination. 3. Pathos. A young husband of the Hebrides goes mad with temperamental melancholy, and he and his wife resolve to drown themselves to prevent the evil passing to their unborn child. They are rescued, each believing the other dead. The child is born blind. The parents are united. The child dies, and his death is followed by the mother's, the father lapsing into a state of mild lunacy.

(HERE MAY FOLLOW 690.)

EDNA LYALL [ADA ELLEN BAYLY] (ENGLAND, 1859–1903), XIX. 299.

492. Donovan (1882), XII. 73. 1. Religion. 2. Character. The story of an atheist, persecuted for his honest convictions, who becomes a broad minded Christian.

A. CONAN DOYLE (SCOTLAND, 1859–), XIX. 158.

493. A Study in Scarlet (1887), VII. 280. 1. Detection of Crime 2. Character. 3. Mormonism. The detection, by clues, of a murder of a Mormon, in vengeance for his crimes. The intellectual powers of the detective are the distinctive feature of the story.

494. The White Company (1890), VII. 286. 1. History. 2. Adventure. 3. Chivalry. An historical romance of the time of Edward III., describing the deeds of an English troop of knights and archers in Spain, in behalf of King Pedro. The character of the doughty captain of the troop is of chief interest. Edward, the Black Prince, and Du Guesclin appear in the story.

MARY CHOLMONDELEY (ENGLAND, 1859–), XIX. 93.

495. Red Pottage (1889), IV. 389. 1. Tragedy. 2. Love. A husband and his wife's paramour draw lots as to which shall kill himself by a certain date. The paramour is chosen. He falls in love with a girl in the interim, and, on the death by accident of his fellow "duellist," fails to fulfill the pact. He confesses his dishonor to the girl, and she spurns him. Then he kills himself.

JEROME K. JEROME (ENGLAND, 1859–), XIX. 274.

496. PAUL KELVER (1902), XI. 122. 1. Autobiography. 2. Authorship. 3. The Theatre. 4. Friendship. A semi-autobiographical tale of an author's career; he is entrapped into an engagement with a barmaid, involved in a literary theft by a collaborating playwright, passes through calf-love, but comes out all right in the end, sustained by the good comradeship of a sensible woman.

MAXWELL GRAY [MARY G. TUTTIETT] (England, 18— ——), XIX. 233.

497. THE SILENCE OF DEAN MAITLAND (1886), IX. 229. 1. Crime and its Punishment. 2. Tragedy. A clergyman seduces a girl and in self-defence murders her father. He is dressed, for disguise, in the clothing of a friend, who is accused, convicted, and imprisoned for the crime. At the expiration of his sentence he hears the clergyman deliver an eloquent sermon against the Judas type of man. The preacher sees him, is convicted of his sin, and confesses his crime, falling dead in the pulpit.

JAMES MATTHEW BARRIE (SCOTLAND, 1860–), XIX. 36.

498. A WINDOW IN THRUMS (1889), II. 320. 1. Biography. 2. Character. 3. Family Love. 4. Pathos. 5. Humor. A story of a Scotch woman, a cripple, the original of which was the author's mother, and of her husband, a born "humorist." The joys and sorrows of motherhood are depicted.

499. THE LITTLE MINISTER (1891), II. 327. 1. Love. 2. Religion. 3. Character. 4. Melodrama. The love romance of a young Scotch minister and a wild gipsy girl, with resultant soul tragedy, and, because of the machinations against the girl of a fanatic member of the minister's congregation, a melodramatic ending.

SAMUEL RUTHERFORD CROCKETT (SCOTLAND, 1860–), XIX. 107.

500. THE LILAC SUNBONNET (1894), VI. 40. 1. Love. An idyllic story of two sweethearts, who are each tricked at their tryst by lovers they had spurned, and whose union is opposed by the minister, on the ground that the girl was illegitimate, he being her father. Despite such opposition the two lovers marry.

MAY SINCLAIR (ENGLAND, 1860–), XIX. 377.

501. THE DIVINE FIRE (1904), XV. 288. 1. Authorship. 2. Love. 3. Business. 4. Character. The career of a book-store clerk, who becomes a poet. He falls in love with an intellectual woman of social position, with whom his business puts him upon a false footing. A false friend creates further trouble between them; but she is brave enough to overlook appearances and put aside conventional prejudice and let him know she loves him.

MAURICE HEWLETT (ENGLAND, 1861–), XIX. 254.

502. The Forest Lovers (1898), X. 220. 1. Chivalry. 2. Love. 3. Adventure. A tale in the mode of mediæval romance, in which a true knight combats with a false one, a wicked lady gets the good knight in her toils, etc., and virtue triumphs in the end.

503. Richard Yea-and-Nay (1900), X. 229. 1. History. 2. Character. 3. Adventure. 4. Chivalry. A character study of Richard I. of England, especially in his relations with women. Many adventures are described, especially those of the Crusades.

EDEN PHILLPOTTS (ENGLAND, 1862–), XIX. 341.

504. Sons of the Morning (1900), XIII. 221. 1. Love. 2. Self-Sacrifice. 3. Nature. A woman thinks herself in love with two men, who are drawn together in a common love for nature. One, feeling the other the better man, goes away, and is reported dead. She marries the other. Number one returns and becomes a comrade of the wife. The husband then effaces himself, committing suicide as if he died by accident, whereupon the widow realizes that she had loved him truly. She marries, however, the other man from a sense of duty to him.

ARTHUR T. QUILLER-COUCH (ENGLAND, 1863–), XIX. 347.

505. The Splendid Spur (1889), XIII. 302. 1. History. 2. Adventure. 3. Love. An Oxford student, a partisan of the king, is entangled in the English Revolution. He escapes from the Roundheads with a girl disguised as a boy. Another girl loves him and, assuming the love is returned, causes trouble between him and the girl in disguise, whom alone he loves. But the unloved one dies after aiding him to escape, and all is made right between him and the other.

ANTHONY HOPE [HAWKINS] (ENGLAND, 1863–), XIX. 262.

506. The Prisoner of Zenda (1894), X. 337. 1. Adventure. 2. Love. 3. Disguise. 4. Ethics. An Englishman is the physical double of a king of a mythical Balkan state, in which he is a tourist. A revolution breaks out. The king is captured. The Englishman, in the king's interest, assumes the throne, representing himself as the king himself. A princess, betrothed to the king, but who had not loved him, is charmed with this new revelation of his personality, as it seems to her. When the king is restored to his throne, the Englishman has the choice presented him of keeping or resigning the princess. In the higher interests of duty, they both renounce their love, and each goes his appointed way.

MAX PEMBERTON (ENGLAND, 1863–), XIX. 339.

507. The Footsteps of a Throne (1900), XIII. 200. 1. Russian Life. 2. Gambling. An Englishman loves a Russian princess, who is rapidly

impoverishing herself by her inherited passion for gambling. The paternal Russian government interferes with their proposed marriage, but he cleverly foils the governor who has her in charge, and the lovers escape to England.

W. W. JACOBS (ENGLAND, 1863–), XIX. 271.

508. At Sunwich Port (1902), XI. 62. 1. Humor. 2. Character. 3. Sea Life. Intrigues of parents and lovers in a village of active and retired sailors. An old sea-captain who intends to get his son kidnapped, to save him from marrying his enemy's daughter, finds himself "crimped."

MARIE CORELLI [MINNIE MACKAY] (ENGLAND, 1864–), XIX. 104.

509. A Romance of Two Worlds (1886), VI. 8. 1. Magic. 2. Imagination. 3. Electricity. 4. Tragedy. A phantasmagoria of mysticism, in which electricity is represented as the divine power of the universe. An adept in its use is the chief character. His sister is his subject, and her death by lightning forms the tragic climax of the story.

ISRAEL] ZANGWILL (ENGLAND, 1864–), XIX. 428.

510. Children of the Ghetto (1892), XVII. 292. 1. Jewish Life and Character. 2. Authorship. A story of life in the poor Jewish quarter of London, depicting the career of a girl who gains fame as an author, and wins the love of an Oxford graduate.

ROBERT HICHENS (ENGLAND, 1864–), XIX. 256.

511. The Green Carnation (1894), X. 251. 1. Satire. 2. Humor. 3. Character. A humorous satire upon Oscar Wilde's æsthetic philosophy, in which the personalities of Wilde and a typical disciple of his are portrayed in exaggerated form.

512. The Garden of Allah (1905), X. 263. 1. Geography. 2. Character. 3. Love. 4. Religion. A liberal Catholic woman meets a strange, unsophisticated sort of a man on an oasis in the Sahara. They are mutually attracted and marry. It transpires that he is an emancipated Trappist monk. He repents the breaking of his vows, and his wife sends him back into the church.

RUDYARD KIPLING (ENGLAND, 1865–), XIX. 284.

513. The Light that Failed (1890), XI. 307. 1. Journalism. 2. Art. 3. Comradeship. 4. Love. 5. Heroism. A journalist and artist become chums in the Soudanese war. Returning to London, the artist blocks his model's designs on the journalist. In revenge she destroys his masterpiece. But the artist has become blind, and is not cognizant of the loss, which his sweetheart conceals from him. The lovers become estranged and the blind man goes to the Soudan and throws himself into a fight where he is killed.

514. Captains Courageous (1897), XI. 321. 1. Youth. 2. Sea-Life. 3. Ethics. A rich man's son, spoiled and insolent, falls overboard from an Atlantic liner, and is picked up by a Yankee fishing-smack, where he is put to work, and so is made a man of.

515. The Jungle Book (1894), XI. 330. 1. Youth. 2. Animals. The story of a were-wolf, a boy adopted by wolves, who becomes the master of the beasts of the forest.

ELLEN THORNEYCROFT FOWLER (ENGLAND, 1873–), XIX. 193.

516. A Double Thread (1899), IX. 20. 1. Impersonation. 2. Love. An heiress, to encourage her lover too proud to propose, impersonates her twin sister, a poor girl, and as such weans him away from her rich self. She contrives that her poor self is under suspicion of theft. He comes forward to the defence, and she then reveals the deception. He is angered and goes away. She tries to love another, but fails to do so. The report of her refusal brings her old lover to her side.

UNITED STATES OF AMERICA

SUSANNA ROWSON (ENGLAND, 1761–1824), XIX. 357.

517. Charlotte Temple (1790), XIV. 127. 1. Biography. 2. Betrayal. 3. Pathos. A true story of a woman now buried in Trinity churchyard, New York, who was betrayed by her lover.

WASHINGTON IRVING (1783–1859), XIX. 269.

518. Rip Van Winkle (1819), XI. 46. 1. Legend. 2. Magic. 3. History. 4. Character. 5. Humor. A legend of the Catskills during Colonial and Revolutionary times. The hero, a lovable, lazy, henpecked husband, meets a goblin crew, and, drinking their brew, falls asleep for twenty years. Awaking, he finds wonderful changes in his village, the pleasantest of which is the demise of his shrewish wife.

519. The Legend of Sleepy Hollow (1819), XI. 53. 1. Legend. 2. Humor. 3. Character. 4. Magic. A Yankee schoolteacher and a New York Dutchman are rivals for the hand of a farmer's daughter at Tarrytown, N. Y., in Colonial days. The Dutchman scares the Yankee away from the neighborhood, by representing the part of a Headless Horseman, a legendary spirit.

JAMES FENIMORE COOPER (1789–1851), XIX. 100.

520. Precaution (1820), V. 101. 1. English Society. 2. Mistaken Identity. 3. Love. A love romance in aristocratic English circles, which is complicated by a mistake in the identity of the lover, and its satisfactory explanation.

521. The Spy (1821), V. 113. 1. History. 2. Patriotism. 3. Love. A love romance complicated by the events and animosities of the Revolutionary war. The titular character is a private spy of General Washington, who endures the odium of treason for his country's good.

522. The Pioneers (1823), V. 124. 1. Pioneer and Indian Life and Character. 2. Heroism. 3. Pathos. 4. Love. The fifth of the "Leatherstocking Tales." In it the hero and his comrade, the Mohegan chief, Chingachgook, endure the one imprisonment, the other death, to protect the person and secret of the senile owner of an estate, held by others. The old man's grandson, on the revelation of the secret, becomes the accepted lover of a girl to whom he had hitherto been too modest to pay court.

523. The Pilot (1823), V. 138. 1. Sea Life and Character. 2. History. 3. Love. A conventional love romance in a maritime setting, which is the distinctive feature of the novel. An old coxswain, Long Tom Coffin, is the most original character. The titular character is understood to represent John Paul Jones, the sea hero of the American Revolution.

524. Lionel Lincoln (1825), V. 148. 1. History. 2. Melodrama. 3. Insanity. A romance whose scene is laid in Boston at the beginning of the Revolutionary War. The hero is a British soldier, whose life is saved at Lexington and Concord by an old Continental lunatic and a simpleton, who prove afterward to be his father and half brother. Their deaths are tragic, but clear the way for the success in love and advancement in society of the hero.

525. The Last of the Mohicans (1826), V. 161. 1. Pioneer and Indian Life and Character. 2. Adventure. 3. Tragedy. 4. History. The second of the "Leatherstocking Tales." The chief characters are Leatherstocking, the pioneer, and the Indian father and son, Chingashgook and Uncas. They perform prodigies of valor in the war of 1756, in conveying a white party through hostile Indian country, Uncas meeting a tragic death in vainly trying to save one of the ladies.

526. The Red Rover (1827), V. 171. 1. Sea Life. 2. Piracy. 3. History. A maritime romance of the days preceding the American Revolution. The titular hero is a gallant slaver and pirate, who saves from his wild crew a captain who had won his respect by a brave resistance.

527. The Prairie (1827), V. 181. 1. Frontier and Indian Life. 2. Tragedy. The fifth and the last of the "Leatherstocking Tales." The hero, grown old, has become a trapper in the West. He is instrumental in detecting a murder and an abduction among a party of emigrants. Warfare between two Indian tribes and a duel between their chiefs are described.

528. The Wept of Wish-Ton-Wish (1829), V. 193. 1. History. 2. Pioneer and Indian Life. 3. Tragedy. A tale of early New England, in which the Indian chiefs King Philip and Canonche figure. An

Indian captive, a boy, saves the children of a pioneer from massacre. One child is captured by the Indians, and years after meets her mother and dies in her arms. A regicide of Charles I. aids the pioneers in their fight against the Indians.

529. The Water Witch (1830), V. 205. 1. Sea Life. 2. Piracy. 3. Heroism. 4. History. A pirate leads a British cruiser a pretty chase in New York waters in colonial days. The cruiser is attacked by two French vessels, whereupon the pirate comes to its rescue.

530. The Bravo (1831), V. 212. 1. Melodrama. 2. Crime. 3. Heroism. A romance intended to illustrate in all its phases the tyranny of the doges of Venice.

531. The Heidenmauer (1832), V. 226. 1. History. 2. Religion. A tale of the contest between the German barons and monks in the days of Luther. A famous drinking-bout between the champions of the two classes, held at Hartenburg, is described.

532 The Headsman (1833), V. 239. 1. Social Prejudice. 2. Crime. 3. The Dog. A romance based on the prejudice against the public executioner. He is represented as a man of noble nature, with a fair daughter and brave son, about whose proposed marriages troubles arise because of their father's calling. The betrothed of the girl repudiates her, and is afterward murdered. The crime is charged against a stranger, who saves himself by revealing himself as the son of the Doge of Genoa. But the true son is found to be the reputed son of the headsman. The heroic act of a St. Bernard dog in saving life is described, and it plays an important part in the crime and its detection.

533. The Monikins (1835), V. 251. 1. Satire (Political and Social). The hero defers marriage until he has made every possible conquest in man's world, that of business and politics, when he finds his lady love is not quite ready for him, still having a few conquests to make in her woman's world of admiration. Various monkeys are introduced in the story in satire of human foibles.

534. Homeward Bound and Home as Found (1837), V. 259. 1. Sea Life. 2. Character. 3. Family Life. 4. Autobiography. A novel and its sequel, relating the adventures on the sea of an American family returning from Europe. The author makes a special effort to depict types of character, that of the sea-captain being the best. One character is intended to portray the author himself.

535. The Pathfinder (1840), V. 270. 1. Pioneer and Indian Life and Character. 2. Adventure. 3. Love. 4. History. The third of the "Leatherstocking Tales." The hero and Chingachgook perform valorous deeds in the war of 1756, chiefly on behalf of a lady with whom Leatherstocking is in love. He has a rival in her affections, who is falsely accused of treachery, and to him Leatherstocking resigns her.

536. Mercedes of Castile (1841), V. 283. 1. History. 2. Love. A companion of Columbus, in love with a lady of the court of Ferdinand and Isabella, is attracted by an Indian princess who resembles his sweetheart, and saves her life and brings her to Spain. The sweetheart is jealous, but the lover proves his fidelity. The Indian becomes a Christian and dies contented that she was second in the Spaniard's affection.

537. The Deerslayer (1841), V. 295. 1. Pioneer and Indian Life and Character. 2. Adventure. 3. Love. The first of the "Leatherstocking Tales." The hero and his Indian comrade, Chingachgook save a pioneer family from the Iroquois. Leatherstocking gives himself up as a hostage to them, and is about to be slain, when one of the pioneer's two daughters interposes to delay the execution, until Chingachgook arrives with a rescue party.

538. The Two Admirals (1842), V. 305. 1. Sea Life and Character. 2. History. 3. Loyalty. A story of the reign of George II., when France was supporting the cause of the Pretender, Charles Edward. An admiral who sympathizes with the Stuart cause, delays aiding a fellow admiral in fight with the French, until he sees him hard beset, when he comes to the rescue, losing his life.

539. Wing and Wing (1842), V. 312. 1. Sea Life and Character. 2. History. A story of clever manœuvering by a French privateer in the Napoleonic war. The captain of the craft and an American sailor are the chief characters. Lord Nelson appears in the story.

540. Wyandotte (1843), V. 320. 1. Indian Character. 2. Pioneer Life. 3. Tragedy. 4. History. A pioneer family, during the Revolution, are attacked by Indians. An Indian supposed to be friendly kills one of the party who had insulted him, and is badly wounded saving others who trusted him.

541. Satanstoe (1844), V. 333. 1. Pioneer Life. 2. History. 3. Indian Character. 4. Love. The first of the Littlepage Manuscripts. Rivalry of two men for one woman. There is a thrilling account of a sleigh-ride on the Hudson River while the ice is breaking up. The operations against Ticonderoga are described. An Indian revenges himself on a negro who had flogged him.

542. Afloat and Ashore (1844), V. 344. 1. Sea Life. 2. Adventure. 3. Piracy. 4. History. The second of the Littlepage Manuscripts. Encounters with pirates and French vessels in the war with France after the Revolution.

543. Miles Wallingford (1844), V. 353. 1. Sea Life. 2. Adventure. 3. History. The third of the Littlepage Manuscripts. The sequel of "Afloat and Ashore." Sea fights during the War of 1812.

544. The Chainbearer (1845), V. 364. 1. Pioneer Life and Character. 2. Love. 3. Tragedy. The fourth of the Littlepage Manuscripts.

An ignorant, but brave, true-hearted surveyor's assistant, gives up his life for the girl he loves, in a fight with a timber-stealing squatter.

545. The Redskins (1846), V. 377. 1. History. 2. Pioneer Life. 3. Labor. The fifth of the Littlepage Manuscripts. The story relates to the Anti-Rent disturbances in New York State in the forties, when squatters, disguised as Indians, attacked the landlords. They are captured by real Indians.

546. The Crater (1847), V. 390. 1. Sea Life. 2. Adventure. 3. Physical Geography. Adventures of a castaway on a volcanic island appearing and later disappearing in the sea.

547. Jack Tier (1848), V. 402. 1. Sea Life. 2. Adventure. 3. Piracy. 4. Disguise. A law-breaking sailing vessel is pursued by a U. S. steamer (gunboat). The captain has been followed to sea by his wife disguised as a sailor. She prevents him abducting another man's sweetheart.

548. The Oak Openings (1848), V. 411. 1. Pioneer and Indian Life and Character. 2. History. 3. Bee-hunting. The scene is in the Michigan woods at the outbreak of the War of 1812. A bee-hunter is the chief character. He has befriended an Indian who saves him and his wife from massacre.

549. The Sea Lions (1849), V. 423. 1. Sea Life. 2. Adventure. 3. Hidden Treasure. A race between two Long Island whaling ships, each named "The Sea Lion," for hidden treasure.

550. The Ways of the Hour (1850), V. 431. 1. Law. 2. Crime and its Detection. A story intended to show the inadequacy of the jury system, especially in criminal cases. A woman is arrested for murder. She refuses to escape by bribery, and is convicted on circumstantial evidence, but is freed later, by the appearance of the man supposed to have been murdered.

JOHN P. KENNEDY (1795–1870), XIX. 281.

551. Horseshoe Robinson (1835), XI. 208. 1. History. 2. Love. A love romance based on the warfare between Whigs and Tories in the Revolution, in southern Virginia and the Carolinas.

DANIEL P. THOMPSON (1795–1868), XIX. 405.

552. The Green Mountain Boys (1840), XVI. 421. 1. History. A romance of the controversy between New Hampshire and New York over Vermont, and of the Revolution. The characters have originals in history. Ethan Allen and Benedict Arnold appear in the story.

ROBERT MONTGOMERY BIRD (1803–1854), XIX. 50.

553. Nick of the Woods (1837), III. 55. 1. Melodrama (Indian Warfare). 2. Pioneer life in America. A sensational romance of a mad Quaker, who massacres Indians under the guise of a spirit.

NATHANIEL HAWTHORNE (1804–1864), XIX. 251.

554. Fanshawe (1828), X. 130. 1. Character. 2. Tragedy. A college student, doomed by disease to an early death, is ready to sacrifice his life to save his sweetheart from a ruffian. The ruffian perishes by accident, and the lover resigns the girl to a young man in health, and dies.

555. The Scarlet Letter (1850), X. 141. 1. Tragedy. 2. Religion. 3. Character. 4. Ethics. An adulteress bears a mark of her lapse from chastity, concealing the name of the man equally guilty with her. This man is the clergyman. Unable to bear the reproaches of his conscience, at last he publicly acknowledges his guilt.

556. The House of the Seven Gables (1851), X. 152. 1. New England Life and Character. 2. Tradition. 3. Discovered Treasure. A judge, a rich heir, persecutes a poor brother and sister, his fellow heirs, supposing the brother, who is a lunatic, knows of the location of treasure belonging to the estate. The judge falls dead, a victim to an ancient curse. His death is charged to the lunatic, but it and the treasure myth are explained by a young photographer, the lover of a cousin of the family.

557. The Blithedale Romance (1852), X. 162. 1. Philosophy. 2. Character. 3. History. 4. Love. A love romance dealing with the farm community founded by the Trancendentalists, some of whom appear under fictitious names in the story, Margaret Fuller and the author in particular.

558. The Marble Faun (1860), X. 171. 1. Character. 2. Imagination. 3. Sculpture. 4. Roman Scenery. 5. Tragedy. A young Italian is admitted into a circle of American artists in Rome. He is a reincarnation in mind and form of the classic man-animal, the faun. He loves an American artist, and for her sake and with her consent commits a murder. He is imprisoned and she suffers in soul for the crime.

559. Septimius Felton (1871), X. 181. 1. History. 2. Magic. 3. Tradition. 4. Botany. A minute man in the American Revolution kills a red-coat, who, dying, gives him the recipe of an Elixir of Life. The sweetheart of the English soldier plans revenge. One ingredient of the elixir is a magic flower. So she mixes in the draught a flower of death. But she has learned to love the American, and drinks the potion herself.

WILLIAM GILMORE SIMMS (1806–1870), XIX. 376.

560. The Yemassee (1835), XV. 279. 1. North American Indian. 2. History. A romance dealing with the salvation of the colony of South Carolina from Indians and Spaniards by Governor Charles Craven.

CHARLES FENNO HOFFMANN (1806–1884), XIX. 257.

561. Greyslaer (1840), X. 275. 1. History. 2. Adventure. 3. Crime

and its Detection. A romance founded on the conflict of the American Revolutionists with the Mohawks under Joseph Brant. Many exciting scenes are depicted, the abduction and rescue of young ladies, the trial of the hero for the murder of a man, who is found to be alive, etc.

HENRY W. LONGFELLOW (1807–1882), XIX. 295.

562. Hyperion (1839), XII. 39. 1. Travel. 2. Love. 3. Pathos. 5. Literature. A young American travels through scenes in Europe reminiscent of great men in literature and historic deeds. He falls in love with a talented Englishwoman, who does not respond to his passion, and he returns home in melancholy.

EDGAR ALLAN POE (1809–1849), XIX. 341.

563. The Narrative of Arthur Gordon Pym (1838), XIII. 232. 1. Adventure. 2. Mysticism. A voyage to the unknown South Polar regions, where strange adventures are had with natives who have a mystical fear of everything white.

564. The Fall of the House of Usher (1839), XIII. 239. 1. Tragedy. 2. Mysticism. 3. Insanity. 4. Music. 5. Medicine. A brother and a sister, living alone in their ancient house, have a strange affinity with it. The sister is buried while in a catalepsy. She revives and bursts her tomb, whereupon her brother goes mad; the house, in sympathy with the tragedy, falls in ruin, and buries him. The psychic effects of music are discussed, and the philosophy of the sentience of inanimate objects.

TIMOTHY SHAY ARTHUR (1809–1885), XIX. 17.

565. Ten Nights in a Barroom (1850), I. 330. 1. Temperance. 2. Tragedy. 3. Pathos. A story of crime incited by drink, and of its resultant misery.

OLIVER WENDELL HOLMES (1809–1894), XIX. 259.

566. Elsie Venner (1861), X. 297. 1. Medical Science. 2. Character. 3. Snakes. A story of prenatal influence by which a girl has been endowed with some of the characteristics of a rattlesnake, and with power over the serpent tribe. She falls in love with a young doctor and saves him from the rattlesnakes; he, however, does not respond to her love, though under stress of it she casts off the serpent influence, dying in the struggle.

567. The Guardian Angel (1868), X. 307. 1. Character. 2. Crime and its Detection. 3. Love. A retired scholar watches over the interests of a young girl, an heiress, who has inherited strong powers of character for good or evil. He guides her love affairs successfully, and frustrates a plot to rob her of her property.

568. A Mortal Antipathy (1885), X. 318. 1. Medical Science. 2. Character. 3. Education. A young man who was injured by the careless-

ness of a beautiful young lady in his babyhood, has a physical antipathy to blooming young womanhood. He is attracted from afar by the sight of the students of a woman's college winning a rowing race with students of a man's college. He falls ill; the house takes fire, and the leader of the oarswomen rescues him, thereby breaking the spell, and engendering mutual love in rescuer and rescued.

FANNY FERN [SARAH PAYSON PARTON] (1811–1872), XIX. 174.

569. Ruth Hall (1868), VIII. 285. 1. Autobiography. 2. Authorship. 3. Marriage. A young couple are nagged by the man's parents, and move away from them, thereby becoming estranged from the old folks. The husband dies and the wife resorts to writing to make a living for herself and children. Though discouraged by her brother, a famous author and editor, she persists and wins success. She marries a kindly editor and triumphs over her discouragers. This is a semi-autobiographical story, the author's brother, N. P. Willis, standing for the portrait of the heroine's brother.

HARRIET BEECHER STOWE (1812–1896), XIX. 393.

570. Uncle Tom's Cabin (1852), XVI. 134. 1. Slavery. 2. Pathos. A tale of American negro slavery depicting all its evils, the separation of families, concubinage, torture, hounding of fugitives, etc.

571 The Minister's Wooing (1859), XVI. 160. 1. History. 2. Character. 3. Religion. 4. Slavery. A story of New England types of character late in the eighteenth century. Aaron Burr and Dr. Hopkins appear as leading characters, the amours of the former being narrated, and the anti-slavery views of the other expressed. The plot springs from the reported death of a young man, whose mother thereupon inveighs against God's cruelty, and whose sweetheart agrees to marry another suitor, the preacher, although without love. The young man's return, and the minister's resignation to him of the maiden, end the story.

572. Agnes of Sorrento (1861), XVI. 171. 1. Italian Life and Character. 2. History. 3. Religion. 4. Love. A young girl, destined for the church, is beloved by one of Savonarola's adherents. He rescues her from the clutches of the Borgias, and, upon a friar's assurance that marriage was a sacrament as well as holy orders she is persuaded to become his wife.

573. Oldtown Folks (1869), XVI. 149. 1. Character. 2. Religion. 3. Ethics. A story of New England life and character, especially in their religious and ethical aspects. A bride, discovering that her husband has a child by a mistress, adopts it, and acts a wifely part till relieved by the death of her rascally husband.

ANN SOPHIA STEPHENS (1813–1886), XIX. 385.

574. Fashion and Famine (1854), XV. 443. 1. Melodrama. 2. Crime. 3. Punishment. A seducer of women and a forger is unmasked by

the lover of a girl he had ruined, who has taken service with him to bring about his exposure. The villain learns that his daughter is living with her mother's father. He visits the old man to get the girl to use as a pledge against his conviction. He is foiled; whereupon he kills himself. The old man is held for the murder, but dies before the trial. The granddaughter, a flower-girl, marries the son of a benefactor and lives in happy ignorance of her criminal father.

HENRY WARD BEECHER (1813–1887), XIX. 43.

575. Norwood (1867), II. 406. 1. New England Life. 2. History. 3. Character. 4. Love. A story of life in a country and in a college town of New England, in which types of Yankee character are presented, and a romance developed of the clash between love and patriotism during the Civil War period.

RICHARD B. KIMBALL (1816–1892), XIX. 282.

576. St. Leger (1835), XI. 214. 1. Legend. 2. Melodrama. A tale of the fulfilment of a prophecy of evil through the revenge of a servant against a villain who had wronged his master.

ELIZABETH PAYSON PRENTISS (1818–1878), XIX. 344.

577. Stepping Heavenward (1869), XIII. 271. 1. Religion. 2. Youth. 3. Married Life. The diary of a woman from youth through married life, expressing her religious emotions, her love, and her devotion to husband and children.

HERMAN MELVILLE (1819–1891), XIX. 315.

578. Typee (1846), XII. 259. 1. Travel. 2. Adventure. A sailor's adventures among the savages of the Marquesas islands in the Pacific.

579. Moby Dick (1851), XII. 269. 1. Sea-Life. 2. Adventure. 3. Magic. The story of the pursuit of a white whale which seemed to have a supernatural power to cause disaster.

SUSAN WARNER (1819–1885), XIX. 420.

580. The Wide, Wide World (1851), XVII. 191. 1. Farm Life. 2. Ethics. 3. Racial Characteristics. An orphan, brought up in the arduous life of a farm, is adopted by a kind family. But she discovers that her parents had wished her to join relatives in Scotland. Her conscience compels her to obey this wish. She is well received by the Scots people, but, prejudiced against America, they strive to wean her from her old friends. Her adopted brother comes to visit her, breaks down this prejudice, and marries her with everybody's approval.

JOSIAH GILBERT HOLLAND (1819–1881), XIX. 258.

581. Sevenoaks (1875), X. 288. 1. Crime and its Detection. 2. Invention. 3. Law. A capitalist robs an invalid inventor of his patents, and has

him sent as a lunatic, with his boy, to the poorhouse. A woodsman rescues them and hides them in his camp. A lawyer on his vacation meets them, and takes up the inventor's case, and prosecutes the capitalist, cleverly convicting him of forgery.

IK MARVEL [DONALD G. MITCHELL] (1822–1908), XIX. 320.

582. Doctor Johns (1866), XII. 326. 1. Religion. 2. Character. 3. Youth. A Calvinistic preacher has his severe theological opinions modified by a little French girl who comes to live with him.

RICHARD MALCOLM JOHNSTON (1822–1898), XIX. 278.

583. Pearce Amerson's Will (1898), XI. 162. 1. Law. 2. Georgia Life and Character. 3. Crime. A story of ante-bellum days in Georgia, the plot of which centers about a disputed will, which is found to be a forgery.

SYLVANUS COBB, JR. (1823–1887), XIX. 96.

584. The Gunmaker of Moscow (1860), V. 1. 1. Melodrama. 2. History. A melodramatic love romance in which Peter the Great is introduced as a character.

ELIZABETH B. STODDARD (1823–1902), XIX. 392.

585. The Morgesons (1862), XVI. 123. 1. Youth. 2. Character. A story of school-girl life and love, in which strong characters are depicted in contrasting contest.

GEORGE WILLIAM CURTIS (1824–1892), XIX. 109.

586. Trumps (1856), VI. 71. 1. New York Society. 2. Business. 3. Politics. 4. Youth. 5. Rascality. Showing how traits of character indicated in youth, display themselves in manhood and womanhood. The chief character is that of a crook in business and politics.

BAYARD TAYLOR (1825–1878), XIX. 400.

587. John Godfrey's Fortunes (1864), XVI. 273. 1. Journalism. 2. Authorship. 3. Love. 4. Autobiography. A semi-autobiographic sketch of a journalistic and literary career. The hero saves a country girl from ruin; the action is misrepresented by a rival to his sweetheart, who thereupon cuts his acquaintance. All is made right in the end.

MARIA SUSANNA CUMMINS (1827–1866), XIX. 108.

588. The Lamplighter (1854), VI. 60. 1. Youth. 2. Melodrama. 3. Love. A lamplighter adopts a girl, a waif, and educates her for a teacher. She has many thrilling and amazing experiences, is the heroine of a fire at sea, discovers her father, and is united at last to her childhood's lover.

J. T. TROWBRIDGE (1827–), XIX. 410.

589. Neighbor Jackwood (1857), XVII. 63. 1. Slavery. 2. Love. A Vermont farmer hides a fugitive quadroon slave girl from her pursuers, and protects her from a libertine, and assists her love affair with a young man whose mother is bitterly opposed to the match.

590. Cudjo's Cave (1863), XVII. 75. 1. Slavery. 2. History. A romance of the Civil War. Outrages of the Tennessee secessionists upon Union men are described. The latter take refuge in a cave discovered and defended by negroes, and finally escape to the North.

LEW WALLACE (1827–1905), XIX. 416.

591. Ben Hur (1880), XVII. 157. 1. Religion. 2. History. 3. Adventure. 4. Horse Racing. A tale of the Christ, treating of the conflict between Rome and Jewry in general, and of one Roman and a Jew (the hero), who becomes a Christian, in particular. The Jew's victory over the Roman in a chariot race is described. Jesus cures the hero's mother and sister of leprosy.

CHARLES DUDLEY WARNER (1829–1900), XIX. 419.

592. The Golden House (1894), XVII. 181. 1. Character. 2. Marriage. 3. Social Reform. A picture of high life in New York; of money-grubbing husbands, and wives who make fads of improving the condition of the poor, patronizing art, etc., but who sacrifice these causes for their own selfish pleasure. The title refers to the golden house of Nero, a pleasure palace blazing with gold and gems.

MARION HARLAND [TERHUNE] (1831–), XIX. 246.

593. Alone (1853), X. 54. 1. Youth. 2. Religion. 3. Ethics. 4. Love. The story of relations of love between members of a group of young people, in which the obligations of religion and morality are emphasized.

REBECCA HARDING DAVIS (1831–), XIX. 112.

594. Waiting for the Verdict (1867), VI. 204. 1. The Negro. 2. History. 3. Heroism. A story of the Civil War. A mulatto doctor, who is thought to be white, renounces the love of a white girl, and gives up his high position in his profession, to work among the negroes. While thus engaged he is assassinated.

JANE GOODWIN AUSTIN (1831–1894), XIX. 22.

595. A Nameless Nobleman (1881), II. 1. 1. Love. 2. Royalty. A French nobleman, deceived by his sweetheart and disgusted with the intrigues of the court (of Louis XIV.), departs for Canada, and is shipwrecked on the New England coast, where he is succored by a young Quakeress, whom he marries under an assumed name. He refuses to return to France to his repentent French sweetheart, and the rank awaiting him there.

HELEN HUNT JACKSON (1831–1885), XIX. 270.

596. Ramona (1884), XI. 73. 1. North American Indian Life and Character. 2. Pathos. A pathetic tale of the ill-treatment by the whites of Indians in southern California.

AMELIA EDITH BARR (ENGLAND, 1831–), XIX. 36.

597. A Bow of Orange Ribbon: A Romance of New York (1886), II. 308. 1. History. 2. Love. 3. Racial Antipathy. The romance of a Knickerbocker girl in colonial times, and her English sweetheart, who is objected to by the girl's parents.

LOUISA M. ALCOTT (1832–1888), XIX. 9.

598. Moods (1864), I. 152. 1. Character. 2. Love. A woman of varying moods allows remembrance of an early love to come between herself and husband.

599. Little Women (1868), 1. 142. 1. Youth. 2. Home Life. 3. Love. 4. Autobiography. A semi-autobiographical story of four sisters, their parents, and boy friends.

FRANK R. STOCKTON (1834–1902), XIX. 392.

600. The Casting Away of Mrs. Lecks and Mrs. Aleshine: The Dusantes (1886–1888), XVI. 112. 1. Humor. 2. Character. 3. Adventure. A party of Americans are wrecked on a Pacific island containing a summer residence, whose owners are away. Two rural widows in the party accept the situation in a matter-of-fact way, and run the place as a boarding house. They aid a young man in his love affair with the daughter of a selfish missionary, and defeat the missionary's designs upon the "board money" by tracing the owners, and, after various adventures, finding them.

HARRIET PRESCOTT SPOFFORD (1835–), XIX. 383.

601. Azarian (1864), XV. 388. 1. Art. 2. Medicine. 3. The Theater. 4. Music. 5. Love. A girl, an artist, is compelled by her lover, a physician who is a wonderful musician, to choose between him and her friend, an actress. She chooses the physician. He wounds her by his selfishness, and, finding that he requires her only as a plaything, she seeks out the actress, and lives with her, happy in her career and her love of two orphan boys she has adopted.

602. The Thief in the Night (1872), XV. 398. 1. Medicine. 2. Marriage. 3. Ethics. 4. Panama Canal. A man discovers a letter written by his wife to his friend and guest, revealing her love and begging him to go away. The husband opens his veins to leave the lovers free to marry. She then discovers that she really loves her husband, and by transfusion of blood from her veins, restores him to life and happiness. Incidentally, a ship canal across the Isthmus of Panama is proposed.

THOMAS BAILEY ALDRICH (1836–1907), XIX. 10.

603. The Story of a Bad Boy (1869), I. 153. 1. Youth. 2. Humor. A largely autobiographical story of boyish pranks.

604. The Stillwater Tragedy (1880), I. 162. 1. Crime. 2. Labor. 3. Love. A story, founded on fact, of a murder resulting from labor troubles, of a false accusation, of the detection of the real criminal, and of the loyalty of the accused man's sweetheart.

EDWARD EGGLESTON (1837–1902), XIX. 167.

605. The Circuit Rider (1874), VIII. 153. 1. Religion. 2. Pioneer Life and Character. 3. Love. 4. Gambling. A story of pioneer days in Ohio. A young man, converted at a religious revival, becomes an itinerant preacher, which leads to trouble in his love affair, first with the girl, and then with the girl's father. There is further complication owing to the acts of an elder brother, who has become a gambler and highwayman. But the girl is also converted, her father relents, and the man's brother repents, and all ends well.

WILLIAM DEAN HOWELLS (1837–), XIX. 263.

606. A Modern Instance (1883), X. 356. 1. Character. 2. Ethics. 3. Journalism. 4. Politics. The story of a noble woman married to a rascally newspaper man, and beloved by a good man, to whom the husband is perfectly willing to resign her. The presidential campaign of Hayes and Tilden is referred to.

607. The Rise of Silas Lapham (1884), X. 367. 1. Ethics. 2. Character. 3. Love. 4. Business. A scion of an aristocratic Boston family becomes intimate with a "new rich" family of a paint manufacturer. Beloved by each of the two daughters, the younger and prettier, who is a spoiled child, assumes that she is to have him. The elder tries to sacrifice herself, but the young man will not have it, for he loves the higher mind and soul of the elder girl. The younger girl rises nobly to bear the blow. Then the father meets business reverses, which he refuses to avert by dishonorable means, in a similar heroic spirit.

MARY MAPES DODGE (1838–1905), XIX. 157.

608. Hans Brinker: or, The Silver Skates (1865), VII. 259. 1. Youth. 2. Skating. 3. Dutch Life and Customs. Two poor children of an afflicted father, by their fortitude and self sacrifice, win the love and esteem of their comrades, and restore their father to health and sanity. Dutch customs and sport, especially skating, are described.

ALBION W. TOURGEE (1838–1905), XIX. 406.

609. A Fool's Errand (1880), XVI. 490. 1. History. 2. Politics. The experiences of a "carpet-bagger" and his family in the days of Reconstruction.

JOHN HAY (1838–1905), XIX. 252.

610. The Breadwinners (1883), X. 192. 1. Labor. 2. Crime and its Detection. 3. Love. An employer is compromised by a bold working-girl who is in love with him. His sweetheart thereupon repulses him. A strike arises among his workmen. His sweetheart fears for his safety, and, watching him, is able to save him from a murderous assault, and, by her testimony, exonerates an innocent employee upon whom the guilty man has attempted to fasten the crime.

F. HOPKINSON SMITH (1838–), XIX. 378.

611. Colonel Carter of Cartersville (1891), XV. 299. 1. Character. 2. Humor. 3. Business. A character study of an old Virginian, a visionary railroad promoter who is supported and saved from financial wreck by his aunt, though he imagines that it is he who is the protector and benefactor.

BRET HARTE (1839–1902), XIX. 248.

612. Gabriel Conroy (1876), X. 88. 1. Western Life. 2. Melodrama. 3. Mining. 4. Gambling. A tale of wild adventures in the mining regions of the West, in which the passions of love, revenge, gambling, etc., have free play.

GEORGE CARY EGGLESTON (1839–), XIX. 168.

613. Dorothy South (1902), VIII. 162. 1. History. 2. Virginia Life and Character. 3. Love. 4. Music. 5. Medicine. A woman who is a musical genius forsakes her husband and child for the stage. She loses her beauty and becomes very poor. Her daughter at home in Virginia chooses her guardian, a doctor from the North, who teaches her chemistry. Going to Europe to pursue the study, she meets her mother, who reveals herself to her. The Civil War breaks out. Mother and daughter return home, the one to be a nurse, the other to aid her guardian in his medical work. But it is as his wife and not as his ward that she does it.

JAMES M. LUDLOW (1841–), XIX. 299.

614. The Captain of the Janizaries (1886), XII. 64. 1. History. 2. Adventure. The romance of Scanderbeg, an Albanian rebel against Turkish rule at the time of the capture of Constantinople by the Turks (1453).

ELLEN OLNEY KIRK (1842–), XIX. 285.

615. The Story of Margaret Kent (1866), XI. 337. 1. Marriage. 2. Love. 3. Ethics. The wife of a worthless man, whom she supports, falls in love with a noble man, but resists the temptation to get a divorce, and remains faithful to him to his death.

JOHN HABBERTON (1842–), XIX. 238.

616. HELEN'S BABIES (1876), IX. 310. 1. Youth. 2. Humor. 3. Love. One of two impish brothers involve their bashful bachelor uncle in an awkward situation with the young lady he adores, and then by his artlessness precipitates a declaration and acceptance of love.

CHRISTINE CHAPLIN BRUSH (1842–1892), XIX. 69.

617. THE COLONEL'S OPERA-CLOAK (1879), III. 315. 1. Humor. 2. Character. The story of a poor aristocratic Southern family, and the multifarious uses to which the father's opera-cloak was put.

EDWIN LASSETTER BYNNER (1842–1893), XIX. 75.

618. AGNES SURRIAGE (1886), IV. 231. 1. Love. 2. History. An English gentleman, appointed to office in the colony of Massachusetts, falls in love with a beautiful servant girl, and makes her his mistress. He succeeds to a title, and returns to England, taking his wife with him. His family fails to receive her, and he accepts office in Portugal. In the earthquake at Lisbon he is saved from death by her, and a sailor, her first sweetheart. The gentleman marries her.

HENRY JAMES (1843–), XIX. 273.

619. DAISY MILLER (1878), XI. 96. 1. Character. 2. Travel. 3. Society. 4. Love. A character study of an American girl travelling in Switzerland and Italy. She is a coquette, and yet so innocent that she breaks all European conventions ruling the relations of the sexes, and compromises herself. She dies, leaving a compatriot who had been her severest censor in doubt whether he had loved her or not.

620. THE PORTRAIT OF A LADY (1881), XI. 108. 1. Character. 2. Society. 3. Ethics. An American heiress refuses the suit of a compatriot, and marries a shallow dilettante, an Englishman living in Italy. She bravely tries to prevent her step-daughter making a similar mistake; she is unsuccessful in this, but is rewarded by the approval of a dying man, who had reproached her for her loveless marriage.

GEORGE WASHINGTON CABLE (1844–), XIX. 76.

621. THE GRANDISSIMES: A STORY OF CREOLE LIFE (1880), IV. 241. 1. Creole Life. 2. Psychology. 3. History. A story of a family in New Orleans at the time of the Louisiana purchase. Creole society is vividly presented, and the character of its individual members clearly portrayed.

ELIZABETH STUART PHELPS [MRS. WARD] (1844–), XIX. 339.

622. FRIENDS: A DUET (1881), XIII. 212. 1. Friendship. 2. Love. 3. Temperance. A widow, striving to be true to the memory of her husband, fights off a friend who would marry her, and devotes herself

to the reform of a dipsomaniac, who proves incurable. When the suitor is about to leave her, she realizes that her feeling for him is more tender than friendship, and recalls him.

HENRY FRANCIS KEENAN (1845–), XIX. 280.

623. The Money-Makers (1885), XI. 195. 1. Labor. 2. Finance. 3. Politics. A tale of the power for evil of corporate wealth, its manipulation of finance, control of the press, and enmity to labor unions. Cf. "The Breadwinners" **(610)**.

JULIAN HAWTHORNE (1846–), XIX. 250.

624. Archibald Malmaison (1878), X. 120. 1. Character. 2. Tragedy. The hero receives psychic shocks at intervals in his life, which throw him back to the person he was at the time of the previous shock. On one relapse his sweetheart mysteriously disappears, and it is not until the following shock (and the last), that he comes to the knowledge that many years before he had locked her in a chamber of whose existence he and she alone knew.

ANNA KATHERINE GREEN [MRS. ROHLFS] (1846–), XIX. 233.

625. The Leavenworth Case (1878), IX. 239. 1. Detection of Crime. 2. Love. The discovery of the perpetrator of a murder, chiefly by playing upon the criminal's love for a woman.

MRS. BURTON HARRISON (1846–), XIX. 248.

626. The Anglomaniacs (1890), X. 78. 1. Society. 2. Love. 3. Intrigue. A rich American girl is separated from her American lover by intrigue, and driven to marry a titled Englishman.

BLANCHE WILLIS HOWARD (1847–1898), XIX. 262.

627. Guenn (1882), X. 345. 1. Artist Life in Brittany. 2. Tragedy. A Breton peasant girl loves the artist for whom she poses as a model. She heroically saves his masterpiece from destruction, and, when she finds he has a sweetheart, drowns herself.

MARY HARTWELL CATHERWOOD (1847–1902), XIX. 85.

628. Lazarre (1901), IV. 308. 1. History. 2. Love. A romance of the "Lost Dauphin" (Louis XVII.), who is supposed to have escaped from prison, an imbecile, and to have recovered his reason in America, upon which he choses the love of a plebeian sweetheart rather than a throne.

ARTHUR SHERBURNE HARDY (1847–), XIX. 244.

629. The Wind of Destiny (1886), IX. 399. 1. Love. 2. Fate. A young girl meets the same unhappiness in love that befell her prototype in the former generation.

630. Passe Rose (1889), IX. 409. 1. Imagination. 2. Love. 3. History. A romantic idyl of the time of Charlemagne telling the love of a madcap girl and a gallant youth.

(HERE MAY FOLLOW 695.)

FRANCES COURTENAY BAYLOR (1848–), XIX. 38.

631. On Both Sides (1886), II. 370. 1. English and American Society. 2. Character. 3. Humor. A story of Americans living in England, and Englishmen travelling in the United States, in which racial customs and characteristics are contrasted with lively humor.

WILLIAM WALDORF ASTOR (1848–), XIX. 18.

632. Sforza (1889), I. 352. 1. History. 2. Adventure. A romance in which there figure the historical characters of Ludovico Sforza, the great Duke of Milan, Cæsar Borgia, and the Chevalier Bayard. The hero is a nephew of the Duke.

JOEL CHANDLER HARRIS (1848–1908), XIX. 247.

633. Gabriel Tolliver (1902), X. 66. 1. Youth. 2. Politics. 3. Psychology. 4. Love. A story of Reconstruction days in the South, in which youths and children are the main characters. The delineation of the characters of hero and heroine is the marked feature.

FRANCES HODGSON BURNETT (ENGLAND, 1849–), XIX. 72.

634. That Lass o' Lowrie's (1876), IV. 185. 1. Mining. 2. Heroism. 4. Love. A "pit girl" in a Lancashire mine saves the life of an engineer by her heroism, and gains his love by her devotion and her study to raise herself to his condition.

635. Little Lord Fauntleroy (1886), IV. 195. 1. Youth. 2. Family Love. 3. Benevolence. 4. Humor. An American boy becomes heir to an English title and estate, held by his misanthropic grandfather, and, by thinking the old man a loving, benevolent person and treating him as such, transforms his character to this ideal. The love between the little fellow and his self-sacrificing mother is a charming feature in the story, and a comedy touch is given it by the character study of an aristocracy-hating grocer, who comes to own a shop patronized by nobility.

636. A Lady of Quality (1896), IV. 205. 1. Tragedy. 2. Love. 3. Youth. A tomboy, growing up, marries an old lord, for social position, and, on his death, a young one for love. She spurns the advances of a former suitor, and upon his pressing his attentions, strikes him dead with a loaded whip-handle. Her sister, who secretly loves the murdered man, aids her to make way with the body.

SARAH ORNE JEWETT (1849–), XIX. 275.

637. A Country Doctor (1884), XI, 133. 1. Medicine. 2. Ethics. 3. Semi-Autobiography. A country doctor adopts an orphan girl and

makes her his professional companion. She refuses a suitor whom she could love if she would, to become a physician. The country doctor is a portrait of the author's father, and the scenes depicted are of her youth, in and near Portsmouth, N. H.

JAMES LANE ALLEN (1849–), XIX. 13.

638. Summer in Arcady: A Tale of Nature (1896), I. 207. 1. Youth. 2. Love. An idyl of Kentucky, presenting the frank amorousness of a lad and girl, who are disciplined by the church for dancing.

639. The Choir Invisible (1897), I. 216. 1. Love. 2. Pathos. A story of pioneer days in Kentucky. The hero is saved by the influence of a noble married woman from entanglement with her unworthy niece, who is betrothed to another. He comes to love the aunt, who has made a loveless marriage, and who secretly loves him in return. He is beloved by a good girl, and promises to marry her, telling her the state of his heart. Then his old love is freed by the death of her husband, but honor keeps both from breaking the heart of the hero's betrothed.

CHRISTIAN REID [MRS. FRANCES FISHER TIERNAN] (PRESENT DAY), XIX. 350.

640. Morton House (1871), XIV. 1. 1. Melodrama. 2. Southern Life. An English governess in a Southern family (in the United States) meets with many misfortunes through her connection with a villain, which are succeeded, however, by a happy marriage, when the secret of her life is disclosed, relieving her of blame.

ARLO BATES (1850–), XIX. 38.

641. A Wheel of Fire (1885), II. 348. 1. Insanity. 2. Love. 3. Tragedy. 4. Psychology. The story of a girl who inherits insanity. She refuses to marry on this account, is over-persuaded by her lover, and goes mad on the day set for her wedding. Her state of mind is described in detail.

EDWARD BELLAMY (1850–1898), XIX. 46.

642. Looking Backward (1888), III. 1. 1. Social Reform. 2. Imagination. A story of the world regenerated by socialism—the nationalization of all means of production.

643. The Duke of Stockbridge (1900), III. 12. 1. History. A romance dealing with Shay's Rebellion.

LAFCADIO HEARN (1850–1905), XIX. 254.

644. Youma (1890), X. 212. 1. History. 2. Character. 3. Superstition. 4. Tragedy. 5. Heroism. A romance of the negro insurrection in Martinique, in which the character of a Creole negress, a nurse, is presented—her superstition, her loyalty to the white family who own her, and finally her heroic death with a child whom she refused to leave in a burning house.

RUTH McENERY STUART (1850–), XIX. 395.

645. Carlotta's Intended (1894), XVI. 182. 1. Italian Life and Character. 2. Love. 3. Renunciation. A crippled Irish shoemaker, in the Italian quarter of New Orleans has loved an Italian girl from childhood. When she is being forced into unwelcome marriage with a rich old Italian, she asks the shoemaker to marry her. They become engaged. Then the girl meets a young musician and loves him. But she is faithful to her troth, till released by the shoemaker who divines the situation. He loses his life by attempting to rescue a kitten from the river.

NATHAN HASKELL DOLE (1852–), XIX. 158.

646. Not Angels Quite (1893), VII. 269. 1. Love. 2. Marriage. A study of love and marriage, showing how two engaged couples rearranged their pairing in accordance with temperamental affinity.

ROBERT GRANT (1852–), XIX. 231.

647. Unleavened Bread (1900), IX. 209. 1. Character. 2. Society. 3. Politics. 4. Marriage. 5. Ethics. A woman who desires social success, advances by the divorce of one husband, whom she had neglected, the demise of another, whom she had driven to death, and the moral disintegration of a third, which she had caused by her ambition, to the proud position of wife of a Senator.

FRANCIS MARION CRAWFORD (1854–1909), XIX. 105.

648. Mr. Isaacs (1882), VI. 20. 1. Character. 2. Philosophy. 3. Anglo-Indian Life. 4. Love. 5. History. A character study of a Persian in an Anglo-Indian community. He exhibits athletic prowess and bravery in war (with the Afghans). His English sweetheart dies, and he is comforted by a religious adept of Thibet with the thought that they will be reunited in a subsequent incarnation. An exposition of Hindu philosophy is presented.

649. A Roman Singer (1883), VI. 31. 1. Italian Life and Character. 2. Music. 3. Love. 4. Tragedy. The love romance of an Italian tenor and the daughter of a German count, whom he is teaching incognito. A jealous woman reveals his secret to the count, and then commits suicide. He is accused of the murder, but is exonerated. His beloved has been spirited away, but she steals away from the man chosen for her husband, and rejoins the tenor.

F. J. STIMSON (1855–), XIX. 391.

650. King Noanett (1896), XVI. 102. 1. History. 2. Adventure. 3. Self-Sacrifice. An English Royalist, fleeing in disguise with his daughter from the commonwealth, becomes an Indian chief in New England. They are followed by two lovers of the daughter, each ignorant of the other's affection. These become friends. They fight side by side in

King Philip's war, whose ally the outlawed Englishman has become. Discovering that the object of his friend's quest is that of his own, one of the men eliminates himself by throwing away his life.

SARAH PRATT McLEAN GREENE (1856), XIX. 234.

651. Cape Cod Folks (1881), IX. 258. 1. New England Life and Character. 2. Love. 3. Tragedy. 4. Humor. The experiences of a school ma'am on Cape Cod, the quaint folk of which are described. The schoolma'am is beloved by a pupil, who dies saving the life of the betrayer of a trusting girl.

HAROLD FREDERIC (1856–1898), XIX. 194.

652. The Damnation of Theron Ware (1896), IX. 37. 1. Religion. 2. Character. A self-seeking ignorant country minister is taken up, for motives of kindness, by cultured people, one of whom is a lady whom he egotistically thinks is in love with him. He proves himself such a cad that they drop him. He moves West with his neglected wife with the intention of going into real estate and politics. The "business" of a revivalist is described.

CHARLES MAJOR (1856–), XIX. 304.

653. Dorothy Vernon of Haddon Hall (1902), XII. 149. 1. History. 2. Love. A love romance in which Queen Elizabeth and her courtiers and Mary Queen of Scots are important figures.

MARGARETTA DELAND (1857–), XIX. 122.

654. The Awakening of Helena Ritchie (1906), VI. 290. 1. Character. 2. Morality. 3. Adoption. A deserted wife has a lover who visits her in a small town, in the guise of a brother. She adopts an orphan boy, whom she comes greatly to love. This makes her a better woman. Her husband dies. She reveals her character to a young man of the neighborhood, who urges her to marry him; refused, he commits suicide. She then demands that her lover marry her. He wishes to continue the same life elsewhere. For the adopted boy's sake she refuses, and decides to go away alone leaving him in an old doctor's hands. But when she goes she finds the doctor has smuggled the boy along with her.

DUFFIELD OSBORNE (1858–), XIX. 333.

655. The Lion's Brood (1901), XIII. 127. 1. History. 2. Love. A love romance of the days of the Roman struggle against Hannibal.

WILL N. HARBEN (1858–), XIX. 243.

656. Abner Daniel (1902), IX. 381. 1. Georgian Character. 2. Business. 3. Humor. A North Georgian farmer enters into a land speculation in which he is saved from ruin at the hands of rascals by the help of a shrewd, humorous ne'er-do-well.

IRVING BACHELLER (1859–), XIX. 24.

657. Eben Holden (1900), II. 24. 1. Character. 2. Youth. 3. History. 4. Journalism. A story in autobiographical form of a journalist, who, as boy and man, had as friend a great-hearted countryman. Horace Greeley is introduced as a character, and the battle of Bull Run forms one of the scenes.

MOLLY ELLIOT SEAWELL (1860–), XIX. 369.

658. Papa Bouchard (1901), XV. 188. 1. Comedy. 2. Character. A sketch of French life and character in which the chief personage, a paterfamilias, is involved in comical complications.

WOLCOTT BALESTIER (1861–1891), XIX. 25.

659. Benefits Forgot (1892), II. 35. 1. Western American Life. 2. Love. 3. Family Relations. 4. Mining. 5. Rascality. Troubles in business and love of a generous, hot-headed father and a good son, and a bad son. The scene is in the mining district of Colorado.

HENRY HARLAND (1861–1905), XIX. 245.

660. The Cardinal's Snuff-Box (1900), X. 43. 1. Love. 2. Authorship. A cardinal makes use of his snuff-box as a means of reuniting lovers, who have had a misunderstanding due to the man's being a novelist and presumably in love with the original of his heroine.

MARY E. WILKINS-FREEMAN (1862–), XIX. 424.

661. Jane Field (1892), XVII. 248. 1. Character. 2. Ethics. 3. Religion. A poor New England woman, a religious fanatic, is mistaken for another, and, suppressing the truth, receives an inheritance. At last remorse of conscience causes her to reveal the deception, and to the end of life she remains a monomaniac, repeating her confession to every stranger she meets.

EDITH WHARTON (1862–), XIX. 423.

662 The House of Mirth (1905), XVII. 221. 1. New York Society. 2. Character. 3. Pathos. A fortune-hunting woman in the Four Hundred fails in all her schemes owing to her weakness at the critical moment, which is due to her love for a comparatively poor man. So, while she dies in want and social disgrace, she saves her soul.

AMELIE RIVES [PRINCESS TROUBETZKOY] (1863–), XIX. 353.

663. The Quick or the Dead (1888), XIV. 88. 1. Ethics. 2. Love. 3. Marriage. The spell of a dead love overcomes the passion of a living one.

JOHN JACOB ASTOR (1864–), XIX. 18.

664. A Journey in Other Worlds (1894), I. 340. 1. Science. 2. Imagination. 3. Adventure. Some Americans, utilizing the apergy of the earth, take a trip in a projectile to Jupiter and Saturn, where they observe strange phases of life and nature.

RICHARD HARDING DAVIS (1864–), XIX. 113.

665. Soldiers of Fortune (1899), VI. 215. 1. South American Life. 2. Adventure. 3. Love. 4. Mining. An American party is involved in a South American revolution. A mining engineer and a yachtsman are rivals for the hand of a society belle, but the revolution brings out the finer character of her younger sister, and the engineer transfers his devotion to her.

PAUL LEICESTER FORD (1865–1902), XIX. 190.

666. The Honorable Peter Stirling (1894), VIII. 411. 1. Politics. 2. Labor. 3. Social Reform. 4. Character. A study of the character of a politician, based on Grover Cleveland's. He becomes boss of the "machine" by earnestly furthering betterment of the condition of the poor. As a militia captain, he risks his life in quelling a strike, and wins a wife by his heroism.

ROBERT WILLIAM CHAMBERS (1865–), XIX. 87.

667. Ashes of Empire (1899), IV. 334. 1. History. 2. Journalism. 3. Love. The love story of two American journalists and two Parisiennes during the siege of Paris.

GEORGE BARR McCUTCHEON (1866–), XIX. 301.

668. Graustark (1900), XII. 96. 1. Adventure. 2. Love. 3. Heroism. A young American meets with strange adventures in a mythical Balkan kingdom, winning the hand of a princess, by his giving himself up to death, though innocent of the murder with which he is charged, for the honor of the kingdom.

BOOTH TARKINGTON (1869–), XIX. 399.

669. The Gentleman from Indiana (1899), XVI. 250. 1. Character. 2. Journalism. 3. Politics. 4. Love. A story of Indiana life and character. A young editor has incurred the enmity of "whitecaps," and these assault him, leaving him senseless. During his slow recovery, a girl who loves him edits the paper and works up a congressional nomination for him, of all of which he is ignorant.

MARY JOHNSTON (1870–), XIX. 277.

670. To Have and to Hold (1890), XI. 149. 1. History. 2. Melodrama. A melodramatic tale of the settlement of Virginia, dealing with the hero's deeds of derring-do among Indians and pirates, with a titled villain, etc.

FRANK NORRIS (1870–1902), XIX. 328.

671. The Pit (1902), XIII. 46. 1. Business. 2. Love. A romance of love, and a close approach to a tragedy of marriage centering about the wheat pit in Chicago. Love comes back when its rival, money-making, disappears.

WINSTON CHURCHILL (1871–), XIX. 94.

672. Richard Carvel (1899), IV. 400. 1. History. 2. Adventure. 3. Love. A romance of American and English history preceding and during the Revolution. The hero in his travels meets distinguished men such as John Paul [Jones], Charles Fox, Horace Walpole, etc. He is victorious in love as in war, discomfitting a villainous rival.

ELLEN GLASGOW (1874–), XIX. 208.

673. The Deliverance (1904), IX. 126. 1. Virginian Life. 2. Character. 3. Crime and its Penalty. 4. Ethics. A scion of an old Virginian family plots to ruin the family of the man who robbed him of his estate. He leads the son astray, until he becomes a parricide. But in the meantime he has learned to love the daughter, who desires to make restitution. Therefore, he gives himself up for the murder of the old man, of which he feels himself morally guilty.

JACK LONDON (1876–), XIX. 295.

674. The Sea-Wolf (1903), XII. 29. 1. Sea-Life. 2. Character. 3. Adventure. 4. Love. A ship-captain, fierce and tyrannical, oppresses his crew and plans to make a girl, picked up from a wreck, his own. He is thwarted by a young sailor who escapes with the girl and marries her.

SWITZERLAND

(HERE MAY FOLLOW 9.)

JOHANN WYSS (1781–1830), XIX. 426.

675. The Swiss Family Robinson (1813), XVII. 268. 1. Adventure. 2. Natural History. A Swiss family are wrecked on a Pacific island. By their ingenuity they utilize the plants and animals of the island, developing a model colony.

(HERE MAY FOLLOW 94.)

RUSSIA

ALEXANDER PUSHKIN (1799–1837), XIX. 346.

676. The Captain's Daughter (1836), XIII. 289. 1. History. 2. Army Life. The hero is a Russian soldier who is condemned as a spy of the pretender Poggatchoff, but saved by Catherine II., by the plea of his sweetheart.

NIKOLAI GOGOL (1809–1852), XIX. 225.

677. Dead Souls (1842), IX. 170. 1. Russian Character. 2. Satire.

A satire upon Russian politics and society, in which the rank of a person was conditioned by the number of serfs, or "souls" owned by him. These "souls" are counted from the previous census, serfs dead since that time being reckoned as living. The hero in order to get political preferment goes over the country buying title to these "dead souls." He meets with every type of Russian character, and each is minutely described. But the government gets after him, and, after bitter experiences with courts and prisons, he runs away a physical and financial wreck.

IVAN TURGENIEV (1818–1883), XIX. 411.

678. Fathers and Sons (1862), XVII. 85. 1. Character. 2. Politics. 3. Nihilism. The beginning of the clash between the conservative elder generation of Russians, and the radical younger generation is depicted, individual types of each class being presented.

679. Smoke (1867), XVII. 96. 1. Character. 2. Politics. 3. Nihilism. The second stage of the revolutionary ferment in Russia, where theory is concentrating into a program of action. The author attacks the charlatans among the advanced thinkers.

LYOF TOLSTOY (1828–), XIX. 405.

680. War and Peace (1865), XVI. 433. 1. History. 2. Russian Life and Character. 3. Philosophy. A romance of all phases of Russian life and character in the first quarter of the nineteenth century. Napoleon I., Alexander I., and their generals appear in the story, which in purpose is philosophic history rather than fiction.

681. Anna Karenina (1878), XVI. 448. 1. Marriage. 2. Ethics. 3. Tragedy. The heroine is a married woman who has a lover. Though discovered by the husband and forgiven by him, she elopes with the lover. Seeing that he is tiring of her, she kills herself.

682. The Kreutzer Sonata (1890), XVI. 459. 1. Marriage. 2. Music. 3. Tragedy. A man and wife nag each other into mutual hatred. She meets a violinist, and their common love for music draws them together. The husband becomes madly jealous and kills them.

683. Master and Man (1895), XVI. 470. 1. Religion. A master and his servant are overtaken in a blizzard. Through an impulse of divine love, the master, formerly cruel and selfish, protects the body of the servant from freezing with his own, which is frozen to death.

684. Resurrection (1902), XVI. 479. 1. Social Reform. 2. Religion. A juryman recognizes in a prostitute that is before the bar a former servant he had seduced. Convicted of sin, he accompanies her to Siberia, to which she is exiled, to comfort her. Convinced also that the life of his order of society is contrary to the Gospels, he gives up his lands to the peasants, and finds peace of soul. The woman loves him, but for his sake pretends to love another, and is happy in her renunciation.

SERGIUS STEPNIAK [SERGIUS KRAVCHINSKI] (1852–1895), XIX. 386.

685. The Career of a Nihilist (1889), XV. 452. 1. History. 2. Politics. 3. Tragedy. A story of Russian revolutionists in Switzerland and Russia, reaching its climax in an unsuccessful attempt to assassinate the Czar.

SWEDEN

FREDRICKA BREMER (1802–1865), XIX. 63.

686. The Neighbors (1835), III. 203. 1. Family Life. 2. Love. 3. Melodrama. The story of a wayward son, who repents and is reconciled to his mother, and who marries a girl of his rank, whereupon a servant girl, who is in love with him, attempts to murder his wife, and, being prevented from so doing, commits suicide.

DENMARK

HANS CHRISTIAN ANDERSEN (1805–1875), XIX. 14.

687. O. T. (1836), I. 226. 1. Youth. 2. Crime. 3. Love. A boy and a girl, illegitimate children of a rich man's son, are born in a House of Correction. An inmate, a juggler, tattooes on the boy's arm the letters O. T., meaning House of Correction. The boy and girl are separated; he takes high social position, which the juggler threatens to endanger by exposing his low birth. The juggler attempts to foist his own daughter, a thief, on him as his sister. The real sister is discovered—a cultivated girl, the friend of the hero's sweetheart.

688. The Two Baronesses (1840), I. 236. 1. Youth. 2. Love. The love romance of an illegitimate youth and a foundling girl.

HOLLAND.

EDUARD DOUWES DEKKER (1820–1887), XIX. 120.

689. Max Havelaar (1860), VI. 269. 1. Dutch East Indian Life. 2. Politics. 3. Pathos. An honest official in Java tries to prevent abuses of the natives, and is persecuted and finally dismissed and impoverished because of his humane efforts.

MAARTEN MAARTENS [J. M. W. VAN DER POORTEN-SCHWARTZ] (1858–), XIX. 300.

690. God's Fool (1892), XII. 84. 1. Character. 2. Blindness. 3. Crime. 4. Self-Sacrifice. 5. Philanthropy. A rich man, a blind deaf mute, attempting to do good to his fellows, is made a dupe by one of his twin step-brothers, and strikes him. The other step-brother, coming in and discovering his twin's infamy, gets into an altercation with him,

and kills him. The mute falsely confesses the crime to save the murderer.

HUNGARY.

MAURUS JÓKAI (1825–1904), XIX. 279.

691. TIMAR'S TWO WORLDS (1888), XI. 171. 1. Hungarian Life and Character. 2. Ethics. A Hungarian boat-captain on the Danube unwittingly comes into possession of a treasure which he knows belongs to a girl, the ward of a dishonest promoter. He converts it to his use, and becomes wealthy by trading. He successfully plots the ruin of the promoter, and saves the ward from poverty and indignity. Though in love with another, in gratitude she marries the captain. But he is leading a double life, having a peasant wife, who knows him only as a poor captain. Discovering his acknowledged wife's love for another, and her loyalty to himself, he retires to his "other world" under circumstances that indicate his death, leaving the supposed widow in possession of his wealth, and free to marry her lover.

NORWAY

BJÖRNSTJERNE BJÖRNSON (1832–), XIX. 50.

692. ARNE (1858), III. 66. 1. Peasant Life. 2. Youth. 3. Love. An idyllic tale of a youth, his mother, and his sweetheart, written in a poetic vein, and containing original songs.

693. THE FISHER-MAIDEN (1868), III. 77. 1. The Theatre. 2. Peasant Life. 3. Youth. 4. Love. The story of a girl possessed of an artistic temperament, who lost her lover through coquetry, and who found her vocation on the stage, her lover becoming her friend, and finally the sweetheart of her girl companion. Her patron, a village pastor, who opposed the theatre, is brought to see its usefulness in supplying an outlet for such emotional natures as the girl's.

JONAS LIE (1833–), XIX. 294.

694. THE PILOT AND HIS WIFE (1874), XII. 20. 1. Jealousy. 2. Sea Life. A pilot becomes suspicious of his wife's relations with another man previous to his marrage, and becomes morose and cruel. His doubts are cleared at last, he repents and, though fallen in fortune, husband and wife become supremely happy.

HJALMAR HJORTH BOYESEN (1848–1895), XIX. 62.

695. GUNNAR (1874), III. 172. 1. Peasant Life. 2. Love. 3. Youth. 4. Sport. The love story of a poor boy and a well-to-do girl, whose mother opposes the match, but is won over to it by the son of her old lover. Norwegian customs and sports, dances, songs, ski-races, are described.

ALEXANDER KJELLAND (1849–), XIX. 286.

696. Elsa (1882), XI, 345. 1. Satire. 2. Psychology. 3. Social Reform. The story of a foundling, whom "organized charity" allows to develop into a prostitute.

CANADA.

(HERE MAY FOLLOW 394.)

JAMES DE MILLE (1833–1880), XIX. 126.

697. Cord and Creese (1867), VI. 344. 1. East Indian Life and Character. 2. Melodrama. 3. Crime and its Detection. 4. Maritime Adventure. A wild tale of assassination (by thugs of India), conspiracy, discovery of buried treasure at sea, and detection of villainy.

CHARLES G. D. ROBERTS (1860–), XIX. 353.

698. A Sister to Evangeline (1898), XIV. 98. 1. History. 2. Love. A romance of the expulsion of the French from Acadie, in which the English are justified in the act.

RALPH CONNOR (1860–), XIX. 48.

699. The Sky Pilot (1899), VI. 83. 1. Frontier Life. 2. Religion. A preacher wins a frontier settlement, individually and *en masse* to religion by his fine, healthy character and good fellowship.

GILBERT PARKER (1862–), XIX. 335.

700. The Right of Way (1901), XIII. 157. 1. Melodrama. 2. Law. 3. Religion. A lawyer saves a guilty man from death, and wins a wife thereby. In remorse, he attempts suicide; and is saved by the murderer, though with loss of memory. He recovers, but keeps his existence a secret; becoming a tailor. He is an atheist, and his employer, a religious fanatic, steals a holy metal cross from the church, and with it brands him, sleeping. The village postmistress loves him, and saves him from the charge of church desecration. He saves her from the burning church, and dies of his wounds, converted from his atheism.

AUSTRALIA.

(HERE MAY FOLLOW 423 AND 424.)

BRAZIL.

SYLVIO DINARTE [ALFRED D'ESCRAGNOLLE TAUNAY] (1843–), XIX. 152.

701. Innocencia (1838), VII. 123. 1. South American Life and Customs. 2 Love. 3. Tragedy. A doctor loves a girl betrothed to another.

She returns his love, but betrothal in South America is as binding as marriage, and the lovers die, the man assassinated by the fiancé, and the woman of a broken heart.

POLAND.

HENRYK SIENKIEWICZ (1846–), XIX. 375.

702. Quo Vadis (1895), XV. 266. 1. History. 2. Religion. A tale of early Christian martyrs in Rome under Nero. Saints Peter and Paul, and Petronius, the Roman "Arbiter Elegantiarum" appear in the story.

MODERN GREECE.

(HERE MAY FOLLOW 162.)

SOUTH AFRICA.

(HERE MAY FOLLOW 421.)

(HERE MAY FOLLOW 488 AND 489.)

OLIVE SCHREINER (1862–), XIX. 362.

703. The Story of an African Farm (1883), XIV. 232. 1. Religion. 2. Youth. 3. Character. 4. Pathos. Two English girls and a German boy are reared on a Boer farm. They have strange religious impulses, out of harmony with the life about them, and, as they grow older, tragedy results from this incompatibility.

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